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# ART DIGEST

THE NEWS AND OPINION OF THE ART WORLD

**Margaretta of Parma:**

**Anthony Mor  
(1517-1576?)**

Lent from Johnson Collection  
to Great Flemish Exhibition at  
Worcester Museum. See Page 5





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# PEYTON BOSWELL

## Comments:

*This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.*

### Pageant of the Pacific

EARLY the morning of February 18, Governor Olson of California inserted the \$35,000 jewelled key that formally opened to the world Treasure Island ("our newest insular possession") and with it the long-heralded Golden Gate Exposition in San Francisco. The sub-head in the New York Times the next morning read: "Gayly Costumed Crowd of 100,000 Is Welcomed on Treasure Island on a Day of Bright Sunshine and Benign Breezes." Federal and state officialdom lent its presence; the church dispensed its blessing; the famous San Francisco ferryboats, idle since the two great new bridges were swung to Oakland and across Golden Gate, ferried in loads of 2,000 the first of the estimated 20,000,000 who will visit the man-made island before next December.

Next issue THE ART DIGEST, conceived in California, will pay homage to one of the most important divisions of the Golden Gate Exposition, the Palace of Fine Arts, with its magnificent art displays. In this special issue, greatly enlarged and lavishly illustrated, will be described the greatest art exhibition ever held in America. In it will be recounted the results of the arduous labors of Herbert Fleishacker, chairman of the arts committee; of Dr. Grace L. McCann Morley and Charles Stafford, who constituted the fine arts operating committee; of Dr. Walter Heil, who assembled the collection of world famous old masters; of Roland J. McKinney, the one-man jury for the contemporary American paintings and sculpture; of Dorothy Liebes, who directed the huge decorative arts section; of Langdon Warner, who assembled the Pacific Basin culture division.

Thus will THE ART DIGEST salute its birth-state, California.

### Bouquets and Bricks

A FEW SHORT YEARS ago I often wondered why so few magazines in the art field carried regular editorial departments. Having enjoyed since 1936 the rare privilege and responsibility of standing on my own personal "soap-box," the wonderment is considerably less. Yes, there are often orchids and also the compensating satisfaction of winning a worthy fight. But ye who pause to sniff the fragrance of the bouquet must always be prepared to dodge the brick—propelled with sufficient force to disrupt any pavonian tendency.

In the usual course of events I "comment" on this page; my readers "re-comment" on the next. The following two letters, however, are so typical of opposition thought that salient extracts appear below.

First, James Vistyn (Cleveland), dissenting from my crusade against foreign puff-sheets:

"I have just read your editorial entitled 'French Magazine Racket.' I firmly disagree with you on this subject, because you are very badly misinforming the readers of your magazine about your so-called crusade against *La Revue Moderne*. In your article you stated that the artist is paying that magazine for printing a 'prostitute' in his efforts to make himself known, which appears to be a vicious lie . . .

"Since you are the editor of an art magazine which claims to do such noble deeds for American art, was it really necessary for you to jeopardize the welfare of the unknown artist by stating 'that if he produced anything worthwhile,' the art critics would give him free publicity without 'graft'?"

"Today we are told that the very existence of an artist's life depends

upon what the art critics have to say. Who are these people anyway? What kind of supernatural power does the art critic possess that gives him the right to build up or tear down what the artist himself produces . . . After the finished product, the artist submits his work to a jury. If the jury passes it, the work goes into the hands of a critic. Whom does he represent? Is it the newspaper, the art magazine or the gallery sponsoring the exhibition? Who pays the art critic? . . .

"Then out of the mist of all this comes an editor of a well established art magazine, and tries to point out to his flock that the only guiding star to their success depends entirely upon what the art critics have to say 'without graft.' Your editorial was designed purposely to protect your own selfish interest. . . .

"In the complete letter sent out by *La Revue Moderne* there is nothing in the entire contents of it to indicate that the artist is buying space in the so-called 'puff-sheet.' The artist pays for the printing, because of the expense involved, and the number of magazines to be purchased by the artist, that part is optional. The magazine also sends out a proof sheet to be signed by the artist before it is printed . . ."

Second, from Zipporah S. Fleisher (New York), dissenting from the periodic lambasting I have directed at certain currently popular "isms":

"I am astonished by the general tone of your magazine. It seems to me you are far behind the times in art criticism. You are really in 1910. Your confusion of what is art and what is propaganda is like that of an amateur who knows nothing of the medium about which he discourses. I refer to your ivory tower dislike of gloom, your general inference that all painting must be a thing of beauty and each subject saccharine to permit a painting to be called a work of art . . .

"Perhaps you will profit by . . . experience and grow to shed your reactionary and Tory political approach. (Yes, your tower is rife with your political ideology) . . . Politics of your type in art criticism is worse than the type of propaganda in art that you berate."

A mercenary liar, because I brand "puff-sheet" on a magazine that sends out a proof (like an advertisement) "to be signed by the artist before it is printed;" a reactionary and a Tory, because I do not consider the entire contemporary crop of political cartoonists-in-paint fine artists and dare to compare the great Daumier with our superficial brood of social-protesters. Opinions are such infernally personal things.

### The Hearn Acquisitions

BECAUSE THE ART DIGEST considers it of cardinal importance that American museums support living American artists through acquisition of their works, it gives more space and attention to such purchases than any other art publication. This, we feel, is straw to the mortar. Therefore, it was disconcerting to read Emily Genauer's criticism in the New York *World-Telegram* of the latest batch of Hearn purchases at the Metropolitan (reported in the 15th Feb. issue).

"Not one of the pictures is either strikingly original or provocative. Not even Morris Kantor, whose *On the Beach* is the strongest of the new acquisitions, can be accused of any trail-blazing, any brilliant or expressive divergence from convention . . . The rest are able enough, but we have an idea that sometime in coming generations, when paintings of today are appraised by eyes with a better perspective of our period than we have, these will not evoke any wonderment that the Metropolitan Museum's officials had the perception to single out of the thousands of pictures presented locally in the last year this particular handful."

Miss Genauer's general points give opponents of living art in the museums effective ammunition—support for their theory that museums are merely mausoleums for the great dead of the past.

Therefore, the Metropolitan should be doubly careful in its Hearn selections and should remove all suspicion of secrecy about how the selections are made. At present the general public knows little except that the trustees must pass on them (Metropolitan trustees, it will be remembered, turned down the great Quinn collection of modern art). With each Hearn announcement a brief statement naming those responsible and listing the acquisition's particular qualifications, such as is done with old master purchases, would be wise.





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## THE READERS COMMENT

### Labaudt Remembered

Sir: Coming across the Genauer vs Wescott criticism in the Feb. 1st issue concerning the mural by Jared French, I was impressed with Emily Genauer's clear judgment. How true her criticism. For looking at the figures in THE ART DIGEST, a note was struck in my memory as to where I had seen them before. Enclosed is a page from *Nouvelle Anatomie Artistique* by Dr. Paul Richer, Librairie Plon. On page 1, the back view of figure 11. On page 2, the man carrying the sack.

In fairness to all creative American artists you are welcome to use these pictures to demask that imposter who poses as a great student of the human figure. Such tactics should be discouraged if we hope to attain true American art.

—LUCIEN LABAUDT, Director, California School of Design.

### Too Distracting

Sir: I did not renew my subscription to your worthy magazine because I cannot afford to read it. Why? Because of its controversial nature it upsets me emotionally at times to the detriment of my work. This is no criticism of the policy of your magazine but rather the maleffect of the wrangling over art of various groups, unions and more or less prejudiced critics who seem to be trying to force their opinions on a long suffering world.

I am a firm believer in that you cannot regiment art; it has always been most importantly the product of the individual viewpoint. Therefore American art cannot be deliberately produced by joining a union or following a current fad to make news for the art critics. So in self defense and to preserve some much needed energy I shall do little reading about art of the day.

—WARREN CHASE MERRITT, New Rochelle.

### Sister Helene Speaks of Crusading

Sir: Thank you for "Barclay Street" though you did it so gently. You give small credence, however, to the theory of "supply and demand" when you say our "one strong remonstrance" could instill some artistry. Would that it could! I, for one, have probed all angles of the "tinsel" racket and find the manufacturer holds the key when he claims he makes what the people will buy. Artistic things don't "sell." Duty-free importation of religious goods is Barclay Street's left-handed safeguard. Tens of years of crusading against Barclay Street wouldn't bleach a statue until the buyers be taught to buy intelligently (which is not always traditionally). All things considered, your comments had their usual timeliness and let us hope their usual reach of effect. I am not alone in thanking you.

—SISTER HELENE, Saint Joseph College.

### A Churchman Advises

Sir: I enjoyed your comments on "Barclay Street" so much that I am taking the liberty of reprinting the editorial in our *Catholic Transcript*.

I believe that the Church will do well to understand the artists again. Their sensitive and sympathetic nature has been exploited thoroughly by Leftist propaganda in the name

[Please turn to page 29]

Frank F. Caspers; Business Manager, Joseph Luyder; Circulation Manager, Esther G. Jethro.

Entered as second class matter Oct. 15, 1930, at the post office in New York, N. Y., under the act of March 3, 1879. Subscriptions: United States, \$3.00 per year; Canada, \$3.20; Foreign,

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\$3.40; single copies, 25 cents. Not responsible for unsolicited manuscripts or photographs. Previous issues listed in The Art Index. Editorial and Advertising Office, 116 East 59th St., New York, New York. Telephone VOLunteer 5-3570. Volume XIII, No. 11, 1st March, 1939.

The Art Digest



# The ART DIGEST

THE NEWS MAGAZINE OF ART

VOL. XIII

New York, N. Y., 1st March, 1939

No. 11



*The Annunciation: BRUGES MASTER*  
(Active 1416). Lent by Aldus C. Higgins



*Martyrdom of St. Sebastian: HANS MEMLING (c. 1430-1474)*  
Lent by Musées Royaux, Brussels

## Presenting the Flemings Who Saw God in the Infinite of Life

AT SOME MOMENTS in the history of man, faith rises to such intensity that even the material becomes spiritual. Such a mystic transformation occurred in Europe once, in Flanders, and, though the nation itself has long since passed, Flemish art stands today still unchallenged. It is limpid clear.

Every little fold in each garment; all the wrinkles in every face and hand; the exact shape of the petals in every flower in the field; the individual highlight on each bead in a string of hundreds—these things all became sacred in old Flanders. The Flemings saw God in everything. Seeing God, they saw a shiny newness, a fierce clarity in the infinite detail of life.

Such is the arresting characteristic of Flemish art displayed at the moment in the Worcester Museum, where one of the great exhibitions in the country's art history is hanging until March 12. The show, entitled the "Worcester-Philadelphia International Loan Exhibition of Flemish Painting," is the result of a year's collaboration among the Worcester Museum, the Johnson Collection of Philadelphia and the Belgian Government.

The entire period of Flemish art from the time of its founder, Jan van Eyck to its last brilliant light, Peter Paul Rubens, is surveyed in a range of 132 paintings dating from 1420 to 1650. The nucleus is the rich collection of the late Philadelphia lawyer, John G. Johnson, who assembled the largest group of Flemish works ever brought together outside of Flanders and presented them, to the Philadelphia Museum. At the close of the Worcester

showing the exhibition will be placed on view intact (from March 25 to April 25) at the Johnson Galleries of the Philadelphia Museum.

One of the main purposes of the present exhibition is to call attention to the vast store of Flemish paintings in America and particularly to the Johnson collection. Worcester owns many notable examples itself, and there are loans from the Walters Gallery, the Morgan Library, the Detroit Museum, the Fogg Museum and many New York galleries. In order

to round out the representative survey, the Belgian Government has loaned 12 paintings and 30 more have been secured from public and private collections in Belgium.

Among the outstanding works sent from Belgium are Memling's celebrated *Martyrdom of St. Sebastian* (reproduced above), the Hugo van der Goes *Virgin and Ste. Anne*, a splendid Aertsen, *The Cooks*; and Rubens' *Virgin With the Forget Me Not*. The Johnson collection's great van Eyck, *St. Francis Receiving the Stigmata* (reproduced next page), which, until the Metropolitan acquisition of its *Crucifixion* was the only van Eyck in America, forms almost a pendant for all that follows.

The show is held under the patronage of H. E. Count Robert van der Straten-Ponthoz, Ambassador to the United States from Belgium—the country that formerly was known as Flanders. The Flemish nation flourished during the end of the middle ages as a rich mercantile section of independent industrial towns. It was the pawn of one suzerain after another, chiefly the Burgundians, and it eventually collapsed as a political entity in the on-rush of the new, acquisitive civilization of Europe. The Flemings, sanctuary to one of the earliest melting pots of Europe, were swallowed up in the assimilation of mingling French, German, Dutch and other forces during the 17th and 18th century. Out of it all emerged brave little Belgium, inheritor of the Flemish tradition, and pawn once more in the buffeting of warfare.

The Flemings were always devout Catholics,  
[Please turn to page 7]

### America's Art Wealth

*In an age of contrasts and contradictions, of longings for short-cuts to Utopia, of pernicious political "isms," humans in their confusion, search for generalities, for trends. May we offer this as a trend:*

*These words have appeared in the publicity announcements of nearly every large old master exhibition this season—"The purpose of this display is to call attention to the large number of works privately and publicly in America." In various guises they accompanied the present Worcester Flemish show, Philadelphia's Blake Exhibition, Detroit's Italian sculpture show, the several Dutch exhibitions, the great Chinese bronze and jade presentations. The trend is toward "see America first." Lacking the charm of tradition of the Uffizi, the Pitti Palace, the Louvre, the Rijksmuseum, American collections are amazingly rich in the art of other times and other countries.*



AT LEFT—*St. Francis Receiving the Stigmata*: JAN VAN EYCK (1380/1400-1441). From the Johnson Collection in Philadelphia.

BELOW LEFT—*Virgin and St. John*: ROGER VAN DER WEYDEN (1399-1464). From John G. Johnson Collection.

BELOW RIGHT—*Virgin and Child With an Angel*: AELBRECHT BOUTS (c. 1460-1548). From the Worcester Museum's Collection.



refusing, almost alone among the northern states, to accept the Reformation. They remained Gothics to the end and when the Gothic civilization fell they clung to its love of the Infinite, finding it in realistic nature if not in the cathedral, while their neighbors, the Protestant Dutch, embraced the finite.

The van Eycks started the Flemish school, Jan and his legendary brother, and the great monument of their life is the Ghent altarpiece, a work replete with the infinite. If the Flemings were to find God in their fragile and crystal clear naturalism, they needed to be almost super-craftsmen, and that they became even as early as the time of the van Eycks. The brothers established the easel tradition and rediscovered the ancient method of painting with oil, allowing greater realism.

The Johnson picture of *St. Francis Receiving the Stigmata*, which was probably painted by Jan on a journey to Portugal (because the monk wears the southern brown habit rather than the gray) has an astonishing perfection of execution in expressing its deep, mystic conception. While contemplating on Christ's passion one day St. Francis elevated himself to such a rare state that his hands and feet were pierced with nail holes (the stigmata) as he prayed. To the medievals this phenomenon was pure religion, though some scientists prefer to explain it these days as an concomitant of certain hystero-epileptic states.

Jan van Eyck set the stage for Flemish painting. From Jan the exhibition continues to the great portraitist, Petrus Christus and includes a *St. Jerome* on which both artists worked. But the greatest artist after the van Eycks was Roger van der Weyden, founder of the Brussels school and the great dramatist of the Flemish painters. Roger travelled through Italy in the year 1450 and the exchange of Italian and Flemish influences, to the greater enhancement of each, had already begun.

A pair of panels depicting the *Crucifixion* and the *Virgin and Saint John* from the Johnson collection represent Roger at his very best and form one of the main items in the Worcester show. The Virgin, prostrate at the sight of Christ dead on the cross has just swooned and is caught by the faithful John, whose own face is convulsed in agony at the event. Van der Weyden's greatest strength lay in this field of religious pathos and the drama of suffering. Where Jan van Eyck achieved a startling objectivity, Roger attempted to sway the spectator by subjective means. But in doing so he never once deviated from the meticulous, photographic technique of Flanders.

One of the greatest masters of the Flemish tradition was Hans Memling (pronounced Memlink), who may have studied under the Cologne mystic, Stephen Lochner, and whose religious works possess a serene and deep religious dignity, achieved in compositions that are distinguished for their color, draftsmanship and quiet monumentality. Prized among the paintings in the present show is the Belgian loan of Memling's *Martyrdom of St. Sebastian*, which was probably painted for the Guild of Archers in Bruges, though it hardly honors their calling. There is none of van der Weyden's pathos in this; the martyrdom has transfixed Sebastian beyond any pain into an ecstatic plane where his own free will has become identified with God. The lovely landscape in the distance, stretching across miles of countryside and ending again on the note of infinity—where the blue begins—is one of the most beautiful features of the painting.

In Memling and in Hugo van der Goes, both of the later 15th century, and in the previous oils as far back as van Eyck, there is a characteristic handling of color by these Flemings

[Please turn to page 28]



Portrait of Isabella Brant: PETER PAUL RUBENS (1577-1640)

## Rubens Cherished This Portrait of Isabella

A RUBENS PORTRAIT of the artist's first wife *Isabella Brant*, has just been acquired by the Boston Museum of Fine Arts and, though the artist painted her several times, never, according to William G. Constable writing in the museum *Bulletin*, did he paint her "with greater ardor and subtlety, never did he express better the liveliness and charm of her personality."

The work is entirely from the Flemish master's hand, even the flowers which Isabella tenderly presses to her bosom and which, in many Rubens pictures, assistants in his "factory" would have painted. "The opposing tension of the main masses," writes Mr. Constable, "and the way in which the design seems to seek extension beyond the limits of the frame, are characteristically baroque. The contrast of the slight forward tilt of the head with the receding line of the shoulders combines with the inward curving of the hands to give a rare vitality and feeling of movement. It is not too much to say that among the earlier portraits of Rubens this one rivals the famous *Chapeau de Paille* in the National Gallery, London, which represents Suzanne Fourment, sister of Rubens second wife."

The work was apparently highly prized by Rubens himself, for he made use of it in other works. The same figure in identical pose

appears in at least three other compositions, including the *Drunken Silenus* at Munich and the *Return of Diana from the Chase*. The work is dated as before 1618 and possibly prior to 1615. That the painting at one time enjoyed great popularity is indicated by the fact that two copies of it, neither by Rubens, are known to exist.

In at least two of the existing portraits of Isabella she appears as a beautiful woman but the presage of approaching death seems to pervade her face. The Boston picture is cheerful and full of that feminine charm that knows no death.

### Romeo, Wherefore Art Thou!

A hall from a Verona castle, said to contain the very balcony on which Shakespeare placed the dumb but beautiful Juliet when she cried her immortal lamentations for Romeo, lies dismantled in a Brooklyn warehouse while James F. Egan, Public Administrator, seeks a purchaser, according to the *New York Herald Tribune*. The hall was acquired by the late Dr. John A. Harriss in 1915 and was brought to the United States at an estimated cost of \$800,000. Until his death last August, Dr. Harriss hoped to exhibit it at the World's Fair. When the widow declined to serve as executor of the estate, Juliet's reputed balcony became the charge of Mr. Egan.





*My Old Home: GLENN COLTON. Awarded Third Prize at Kansas City*

## "World Fair Fever" Sweeps Across the Country

THE WORLD FAIR FEVER, rampant this season on both American coasts, has swept inland and enlarged the scope of art activities in the Midwestern districts. The Kansas City Art Institute, for instance, expanded the function of its regular annual to make it serve as a proving ground for canvases and sculptures aimed at the New York fair. Out of the Kansas City show's 163 exhibits a committee selected 31 works to represent the states of Missouri, Kansas, Nebraska, Arkansas, North and South Dakota in the Eastern exposition. The Kansas City annual, wrote Donald J. Bear, director of the Denver Art Museum, "adds to art history by creating opportunities for both new people and new work."

New people, and new work by the region's big names, are well represented in these selections. Benton is there with *Conversation*, an epigrammatic comment using rickety horses and bleak landscape as the vehicle of expression;

Frederick Shane's *Coon Hunter* is an original composition on monumental scale; Karl Mattern's *All Steamed Up* lives up to its title, being charged with potential energy; Glenn Colton's *My Old Home* is an authentic country house; and Dale Nichols' *Big City News* is an American scene. Others honored are:

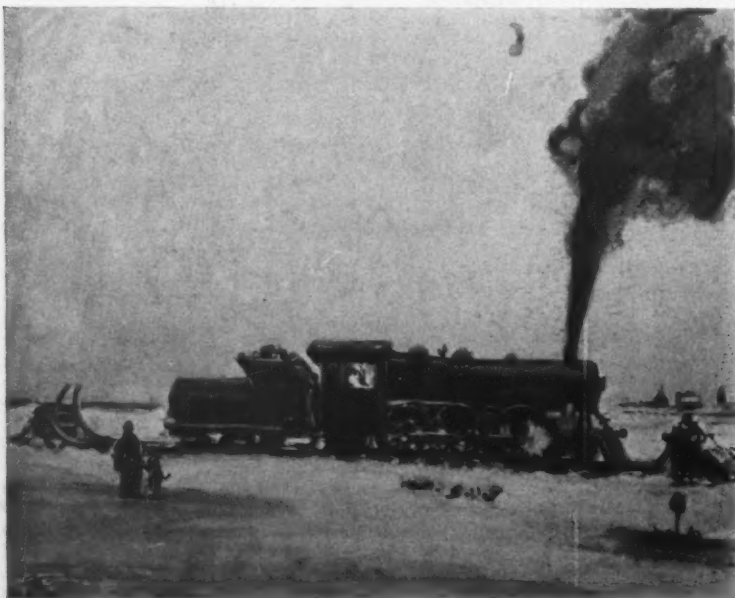
Paintings: Lawrence Adams, Paul E. Barr, Albert Bloch, John S. de Martelly, Raymond J. Eastwood, Paulina Everitt, William Dickerson, Louis Freund, James B. Gant, James I. Gilbert, Dwight Kirsch, Gladys M. Lux, Joseph P. Meert, Jackson L. Nesbitt, E. H. Olstad, Paul Parker, Birger Sandzen, Charles B. Rogers, Troy Ruddick. Sculpture: Lewis Anderson, Anna M. Brown, Robert E. Blair, Mildred W. Hammond, Wallace Rosenbauer, and John Wisely.

Graphic Arts: Charles M. Capps, Hubert Deines, John de Martelly, Lloyd C. Foltz, Fred Geary, Norma B. Hall, Irah M. Kibbey, Herschel C. Logan, and William McKim.

### From the Rocky Mountains

In Denver the Rocky Mountain regional show was held as a preview of the New York fair, and out of the 56 pieces in the exhibition,

*All Steamed Up: KARL MATTERN. Headed for New York Fair Via Kansas City*



30 were selected for New York. The allotment was selected by Boardman Robinson, Louise Ronnebeck, John Edward Thompson, Eugene Trentham, Stanley Lothrop, Gladys C. Fisher, Marvin Martin, Arnold Ronnebeck, Dean Babcock and Mrs. Ralph Burgess. Following is the list of Rocky Mountain artists who will send work to New York:

Watson Bidwell, Manuel Bromberg, Edward Chavez, Lawrence B. Field, Hayes Lyon, Ethel Magafan, Louise Ronnebeck, Elizabeth Spaulding, John E. Thompson, Eugene Trentham, Lawrence Barrett, Justine Fuller, Harold Keeler, Lois Keeler, Harry Knobbs, Archie Music, Boardman Robinson, Arnold Ronnebeck, Alfred Wanda, Marian Buchan, Gladys Caldwell Fisher, Marvin Martin, Marie Haaseh, E. J. Bird, Olga Ross Hannon, Tom Moore, Vina Cames and Hans Kleiber.

### New Jersey's Contingent

Newark Museum was the scene of the New Jersey preview, which drew 405 entries from 279 artists. Of these, 112 reached the museum's exhibition walls, and from among the exhibited works, a large committee, chosen to represent conservative, modern and middle-of-the-road points of view, selected 27 works for shipment to New York.

The committeemen—Arthur F. Egner, Gus Mager, F. G. R. Roth, Lynd Ward, Beatrice Winsor, Mrs. Mary C. Swartwout, Gifford Beal, Max Weber, Thomas Lo Medico, Chaim Gross, William Auerbach-Levy, and Wanda Gagnamed the following Fair candidates:

Painters: William Burns, Michele Cafarelli, Emily O. Cunningham, Peggy Dodds, Bernar Gussow, Murray Kusanobu, William Loughran, Amalia Ludwig, Helen McAuslan, Giorgi Manuilov, Robert Martin, Van Dearing Perrine, Maxwell Simpson, Joseph Stella, and Gus Mager. Printmakers: Fiske Boyd, Chester Leich, Anne Steele Marsh, Helen McAuslan, Grant Reynard, Ruth S. Rose, Fabian Zaccane, and Lynd Ward. Sculptors: Josephine Jenkins, Maxwell Kimball, Georg Lober, and F. G. R. Roth.

### Louisiana Picks Its Delegation

The Louisiana pre-view, held last month in New Orleans, brought together a comprehensive selection of that state's art work and afforded the committee of eight artists an opportunity to make representative choices. The eight jury members will exhibit in New York, together with 14 other regional artists whose work met with the jury's approval. The artists responsible for the Louisiana selections are Enrique Alferez, Angela Gregory, Duncan Ferguson, Paul Ninas, Xavier Gonzalez, Myron Lechay, Ellsworth Woodward and Caroline Durieux.

Their fellow exhibitors will be L. Mahier, Helen Lanphier, Rudolph Staffell, Jane Ninas, Will H. Stevens, Clayre Barr, Harold Pierce, Ethel Edwards, Julius Woeltz, Stuart R. Purser, John McCrady, Don Brown, Conrad Albrizio and Helen Vance.

Further sifting will take place in New York.

### Disney Invades Fog

Walt Disney's art continues to invade the sacrosanct halls devoted to the immortals in art. In addition to a scene from *Snow White* entering the Metropolitan Museum as a new acquisition (gift of the artist), the art of Disney was subject of a lecture in the rarified halls of the Fogg Museum recently. Robert Durant Feild, assistant professor in Harvard's art department, who has been in the national limelight because of failure to receive reappointment at Harvard (allegedly due to radical leanings), gave the lecture. Feild is an enthusiastic believer in the artistic importance of Disney's stylizations.

### Academy To Review 100 Years

The National Academy has announced a World's Fair show of its own during May, June and July at the Fine Arts building. It will be a 100-year retrospective by members and former members of the academy going back to Samuel F. B. Morse, first president.

## Utrillo Confounds

FRANCE's little stormy petrel, Maurice Utrillo, whose recent city-scapes have been scored and taxed by the U. S. Customs Service as being copies of French postcards, is being shown in a retrospective exhibition at the Valentine Gallery, New York, until March 4. Judging from the reviews, Utrillo can count on plenty of critical judgment to support his case if the argument ever goes as far as the customs court—to confound his detractors.

A group of forty canvases, dating from 1909 to 1938, trace the evolution of the eccentric artist's career from the days when he signed his canvases Maurice Valladon, using the name of his equally famous artist-mother. The bulk of the canvases are from three general periods: the early 'teens of the century, the early twenties and the late thirties.

In the years intervening since 1909, when Utrillo painted the earliest (and one of the most interesting) of his views of Paris, his oils have progressed from white, colorless affairs which, however, are strong on form, to a group of paintings in which color is overriding form and showing the more festive aspects of Paris. The painting, *Eglise de Groslay*, dated 1910, is an essay in architectural painting in which white dominates the picture with effectiveness.

A change overtakes this construction of solid form by means of whites and greys in the early '20's, in such canvases as the *Bureau de P. T. T.*, in which the façades of the buildings, presenting their abstract colored patterns, assume a greater importance. Through the group of 1937 and 1938 paintings, of which there are nearly 30 to testify to the fact that the artist must be working with vigor these days, the street views and little vignettes of Paris are flecked over with the dancing color of red chimney pots, tricolors and vivid store signs, as in *Rue Des Poissonniers*.

In the entire period covered by the show, Utrillo stays close to the one subject that has completely engrossed his painting life, the streets of Paris with their narrowing vistas.

Tracing Utrillo from the period when he "doted on broad-hipped ladies and peopled all his street scenes with them," to the present when "the ladies are almost all gone," Emily Genauer wrote: "It is almost as if a veil had been lifted before his palette in the last year or two. Everything is heightened."

*Rue Des Poissonniers: UTRILLO. Red Invades the Whites and Grays*



1st March, 1939



Arles: *Les Nuages Mouvements*: VINCENT VAN GOGH  
A Popular Biography Helped Make Him a "Landmark"

## Landmarks of 19th Century French Painting

SIGNIFICANT LANDMARKS of nineteenth century French Painting is the title of a small but select exhibition at the Bignou Gallery, New York, until March 25. The show contains a score of canvases by Cézanne, Corot, Courbet, Degas, Gauguin, Van Gogh, Manet, Renoir, Seurat and Sisley.

The landmarks in French 19th century art were the artists themselves more than any set of individual pictures, and each of these exhibits gives an excellent impression of the peculiar contribution of its maker to the stream of modern tradition. The Renoir, a *Mother and Child*, painted in 1910, represents the artist at his most mature period when he was weaving color and making his canvases swim with sensuous arabesques.

Two of the pictures illustrate particularly well the artists' individual technique. A view of *Mont Sainte Victoire* by Cézanne is built up like a sheer rock pile, cool and monotonous in color, yet volcanic in its latent

power. This was painted about the turn of the century. A large unfinished work by Manet, *M. Hoschede et Sa Fille*, painted in 1876, reveals that artist's amazing technique and provides a supplement to his highly finished and colorful flower picture of 1868, as luscious and moist a work as the artist ever painted.

The Van Gogh picture is a view across a planted field showing a pattern of animated clouds in the sky and is called *Arles: Les Nuages Mouvements*. It reveals the Dutchman's brilliant palette and method of suggesting form by the brush stroke. Gauguin's *Sacred Mountain*, a tapestried view of a Tahitian landscape, has a good deal of Whistler's *l'art pour l'art* in its delicate handling and decorative distinction. The Corot and the Courbet are both arresting pictures, the former having about it the poetic air of a Cresp. Courbet's 1866 *Au Bord de la Mer* is gently suffused with a light that arises out of the horizon and tones the entire picture.

The exhibition throws no new light on art history, blazes no trails and is more enjoyable than instructive. As such, however, it forms a rewarding assembly.

## McBride Senses Romance

Henry McBride, critic of the *New York Sun*, visiting the Washington portrait show at the Knoedler Galleries sensed romance in the air, or at least the birth of a great literary romance.

"Lady visitors," wrote Mr. McBride, "will be pardoned for bestowing special attention on the vivacious lineaments of Miss Margaret Philipse (by John Wollaston), for the father of his country is thought to have had a sentimental interest in this young woman when he, too, was young; and a letter cited in the catalogue seems to confirm the suspicion. What interfered with this possible romance is not stated, but you may rest assured that more of this story will be forthcoming later. The rabid biographers of these days will not be content to leave it embalmed in an art catalogue. By next winter it will probably be expanded to 400 pages and heading the best-selling lists."





Spring in Monsey: WALDO PEIRCE

## Pennsylvania Academy Buys 16 Exhibits

THE PENNSYLVANIA ACADEMY buys more art from its annual exhibitions than any other sponsoring organization in the United States—with the exception of the Whitney Museum. Acquisitions from the 134th Academy Annual, just announced by Joseph T. Fraser, Jr., secretary, comprise a more than usual lengthy list, and one that is filled with variety, ranging from works by two students, to such "headliners" as Guy Pène du Bois and Waldo Peirce, from conservatism to modernism. Six oils and three pieces of sculpture were purchased through the Temple and Gilpin Funds, and seven oils came through the Lambert Fund.

The canvases purchased through the former source are: *Club Meeting* by Guy Pène du Bois, *Cafe Tables* by Stephen Etnier, *Deep Cove Lobsterman* by N. C. Wyeth, *The Spinster* by Hobson Pittman, *Portrait of My Wife* by Leon Karp (winner of the Beck Medal, reproduced, ART DIGEST, 1st Feb.), and *Neighbor Blevins* by Roy C. Nuse (reproduced below). The sculptures are: *Hina Rapa* by Harry Rosin (winner of the Widener Medal, reproduced, ART DIGEST, 1st Feb.), *Amish Man* by Adlai S. Hardin, and *Sleepy Girl* by Gladys Ederly Bates.

The Lambert purchases, selected by Henry McCarter as the last survivor of three administrators named by the late John Lambert,

*Neighbor Blevins*: ROY C. NUSE



are: *Spring in Monsey* by Waldo Peirce (reproduced above), *Gray River* by Francis Chapin (winner of the Sesnan Medal, reproduced, ART DIGEST, 1st Feb.), *Black Boats* by Copeland Burg, *Hilah* by Henry Rothman, *Spring-time Notes* by Michael Fioglio, *Blue and Still Life* by William Erno Mackey, and *South Street Corner* by Alice E. Whitten. Rothman and Fioglio are students at the Academy, Mackey and Alice Whitten are former students. Copeland Burg is art critic of the *Chicago American*.

At the conclusion of the exhibition a popular prize of \$200 will be awarded—the first time in the history of the Academy shows that a money prize has been offered to the painter whose canvas is most popular.

Although the voting has another week to run—to March 5—the contest is all over but for the formality of writing the check. As this issue goes to press Frederick Waugh's seascape, *Lifting Fog*, has an unbeatable lead over its rivals—175 votes to 96 for Daniel Garber's *Snow at Harer's*, the runner-up. In third position is Walter Emerson Baum's seascape, *Folding Hills*, with 50 votes. Fourth is Edward W. Redfield's *Ferry Street—New Hope*, with 48 votes.

Other canvases with substantial blocks of votes are: *Taskho* by William M. Paxton (45), *The Brown Bomber* by Robert Riggs (39), *An Interior* by Maurice Molarsky (31), *War Mother* by Justin A. Pardi (30), *Mexican Beggar* by Wayman Adams (28), *Sundown*, *Maine Coast* by N. C. Wyeth (25), *Railroad Workers* by James Chapin (17), *The Black Hunter* by Andrew Wyeth (17), *Deacon Wilham Mann* by Julius Block (17).

### Pleissner Beats Waugh

Frederick Waugh, monopolist when it comes to winning popular prizes, met his match in Florida last month in the person of youthful Ogden Pleissner. Results of the popular voting at the third annual exhibition of Contemporary American Oils at the Clearwater Art Museum show Pleissner's *Marvin's Barns* winning first position by an overwhelming majority. Waugh's *Surf of the Trade Winds* finished second, receiving one more vote than Arthur Meltzer's *Snowy Meadows*.

John Folinsbee's *Windy Bush Lock*, winner of the Altman Prize at the National Academy in 1936, was sold from the annual, which enjoys a consistently good sales record. The purchase price was \$2,000; the prize \$700.

## News from Buffalo

BUFFALO is very much "in the news." The Albright Art Gallery's new Room of Contemporary Art has just made its first purchase, acquiring five canvases which will form the nucleus of Buffalo's collection of present-day art.

The Room of Contemporary Art's collection will be a fluid one, the administrators being empowered to sell works from the collection as well as buy. From the Downtown Gallery's recent Kuniyoshi show, the committee bought *I Think So* (ART DIGEST, Feb. 1), a richly painted figure piece by an artist who, according to a poll of Buffalo visitors, ranks among the favorites in that city. Emile Brandard's *Winter*, last seen at the Harriman Gallery last October, is another of the new possessions to come from a painter voted a favorite in Buffalo. Also in the same category is Giorgio de Chirico, whose *The Joy of the Return*, a melancholy composition of deserted architectural forms, is now in the Room. The other two accessions are Georges Rouault's *Portrait of Mr. X*, a richly colored, luminous work, and Maurice Prendergast's *Along the Boulevard*, a vivid watercolor in impressionistic vein.

The Room's opening is being celebrated with an exhibition of an impressive group of 22 canvases loaned by the Museum of Modern Art. Continuing through March 15, this show brings to Buffalo canvases which, after the completion of the Modern's new building, will probably not be available for loan to out-of-town institutions. Including some of the biggest names in modern art, the show numbers among its exhibits William Gropper's *The Senate*, a canvas that helped represent America in Paris last summer; Kuniyoshi's *Golf Player*, in which the artist pictures himself in sport togs; Salvador Dali's *Persistence of Memory*, of limp watch fame; and Burchfield's *Interurban Line*. Two of the most contrasting canvases are by Cézanne.

One, *Fruit and Wine*, is an excellent still life, a field in which the artist excelled, while the other, the large figure piece called *Bather*, is one of the most highly publicized and publicly praised (and probably one of the most inept) examples by Cézanne in any major American museum. Never too much at home with figures, the artist, were he alive, would undoubtedly express surprise at the fame that posterity, or certain portions of that indefinite body, has seen fit to heap upon this dreary mistake.

Concurrently the Albright Art Gallery, parent institution of the Contemporary Room, has placed on view its 1938 acquisitions.

### Pennsylvania Fellowship

The annual exhibition of the Fellowship of the Pennsylvania Academy of the Fine Arts closed March 1 after a 21-day showing of paintings and sculpture. The Fellowship's \$50 Gold Medal Award went to Elizabeth K. Coyne for her landscape, *Quarry Path*, and the \$50 May Audubon Post prize was awarded to Leon Kelly for *Paysage*, a rural scene. Jury members, who selected these two canvases from among the 72 on exhibition, were Mrs. Paul L. Gill, Miss Dorothy Van Loan, Mrs. Caroline G. Granger, Paul Wescott and William Goodell.

Since 1909 the Fellowship has awarded a \$50 prize to the best work by a member exhibiting in the Pennsylvania Academy's annual. The award this year went to Walter E. Baum for *Folding Hills*. The jury comprised Roy C. Nuse, Elizabeth K. Coyne, Walter Gardner, Carl Lindborg and Raphael Sabatini.



## Old Masters At New York Fair

AN OLD MASTER EXHIBITION, housed in a fire-proof museum building at the New York World's Fair grounds and comprising 500 paintings by European artists from the Middle Ages to the 19th Century, is New York's answer to California's magnificent old master display. At first New York intended to have no art exhibitions; now it will have two, one old master, one contemporary.

The New York show is being staged by a group of private individuals, incorporated as Art Associates, Inc., with offices at 1 E. 57th Street, New York, and headed by Dr. A. Hamilton Rice, president, and an executive committee composed of Charles R. Henschel, president of M. Knoedler & Co.; Dr. William R. Valentiner, director of the Detroit Museum of Art; Louis S. Levy, of the law firm of Stanchfield and Levy; Dr. Alfred M. Frankfurter; Norman S. Mackie; and Perry Rathbone.

Both Dr. Valentiner and Mr. Henschel spent the past summer in Europe arranging for loans from the Louvre, the Uffizi, the National Gallery, the Rijksmuseum, and other European institutions. Already arrangements have been completed for the loan of a large number of American-owned masterworks. It is understood that the tremendous insurance cost is being underwritten by two of America's wealthiest industrialists. According to Grover Whalen, who issued the preliminary announcement of the show, the show is being underwritten by "a group of public-spirited citizens who prefer to remain anonymous."

The building which is being erected to house the exhibition has been designed by Harrison and Foulhoux, prominent New York architectural firm which was associated in the design of Rockefeller Center. It will be a one-story structure in modern functional manner, consisting of three pavilions around a landscaped court, each of the pavilions on a different level, due to the sloping site.

The first pavilion will contain 13th and 14th century French and Italian paintings, 15th century Italian work, and 15th and 16th century paintings of the northern European countries, Germany, France, Holland, and Flanders. The Italian Renaissance masters and their followers in Italian, French and Spanish baroque will fill the second pavilion; while the third pavilion will be devoted to 17th and 18th century paintings of Spain, Belgium, Holland, England and France. Only the "cream" of each art epoch will be represented, according to Dr. Valentiner.

A preliminary list of some of the treasures that will be on view includes: four Botticelli panels from the Johnson Collection, Philadelphia; Lawrence's *Miss Faren* and two Gerard Davids from the Harkness Collection; two Hals portraits from the Stephen C. Clark collection; Gainsborough's *Harvest Wagon* from the Frank P. Wood collection in Toronto; a Rembrandt and a Hals from Mrs. Henry Goldman's collection; a Breughel from the Detroit Museum; Chicago Art Institute's famous Hobbema, *The Water Mill with the Red Roof*; the Minneapolis Institute's El Greco, showing portraits of Titian, Michelangelo and the artist; Fred J. Fisher's Pollaiuolo; Titian's *Self Portrait* from the Mrs. William R. Timken collection; Mrs. Herbert Straus' Verrocchio relief of *Alexander the Great*; the Nelson Gallery's Veronese, *Christ and the Centurion*; Henry Ringling North's Veronese, *Flight into Egypt*; a *Self Portrait* by Rubens from the Henry Andre de Coppet collection.

The exhibit will probably open during the second week of the N. Y. World's Fair in May.



New Orleans Night: GEORGES SCHREIBER

## Whitney Watercolors Less Social, More Scenic

THE HEAD-SHAKING and solicitous concern on the part of the critics for each new Whitney Museum annual stopped abruptly last week with the opening of its 1939 watercolor annual, a show representing two works each by 72 artists from 16 states, of whom one quarter have not before been honored with a R. S. V. P. from the Whitney authorities. Critical heads nodded instead of shaking at this new show, and a vein of warm approval ran through nearly all the reviews.

There is substance and there are fresh ideas in the show, Edward Alden Jewell advises his *Times* readers. "Not all of them are 'important' ideas, and a few of them may be deemed pretty nebulous or pretty far-fetched. But the walls look alive. The museum's liberal challenge has been met by affirmation that is seldom tentative or mincing and that does not often limp with technical incompetence." As for trends in the current annual, Jewell found "nothing that detonates or astounds. There is noticeably less concern with capitalized Social Problems."

The recession of the social scene in this annual was commented upon by Emily Genauer of the *World Telegram*, and she observed that the artists' concern is "more emphatically scenic than social." That, adds Miss Genauer, "is not to make the show good or bad. That is simply how it is—and it hasn't always been so in the Whitney shows."

What most impressed Miss Genauer is the evidence of how artists have learned to get solidity, robustness, depth of feeling and dynamic force in watercolors in lieu of the crispness, and picturesqueness of former days. She selected Jean Liberte's *Mother of Spring* as the top-notch work and mentioned other papers, by Peggy Bacon, Edward Hopper, Carlos Anderson, Lucile Blanch, Frank di Gioia, Abraham Harriton, Emil Ganso, Millard Sheets, Zoltan Sepeshy, Georges Schreiber and others.

Jewell's list of favorites began with Charles Burchfield's *Winter Sunshine*. Others high on the *Times* critic's list were Clarence Carter of Cleveland, Adolf Dehn of New York, and Aaron Bohrod (whose home town press, Chicago, has been reluctant to praise), Russell Cowles, Sheets, Paul Sample, John Whorf and Sepeshy. Also cited for excellence by Jewell were Ward Lockwood, John Loneragan, Earle Horter, Stevan Donahoes, Cecil C. Bell, Carlos Anderson, Reginald Marsh, Caroline Rohland,

Schreiber, Ganso, Liberte, Hardie Gramatky, Horace Day, Allan Saalberg, and Bertram Goodman. For evocative atmospheric abstractions the critic liked work by Virginia Berresford and Zorach, and, "lurid enough," he termed Lucile Blanch's *Spanish Girl*, which is one of the most heart-rending exhibits. For satire, Peggy Bacon impressed the critic.

On the trail of a hunt begun last summer, for a true American art, Jewell recommended this show along with the Golden Gate exposition. "The gradual emergence of a true American archetype can no longer," he thinks, "be missed, except by those who refuse to see the writing on the wall or who misread the message it would contain."

## Descendants of the Art Union

Realizing the feeling stirred in people who find their ancestors' names recorded as active in cultural movements of other days, such as the old American Art Union, Collectors of American Art are consulting old records in conjunction with today's phone-book and sending out notices to people who are obviously of the same family. The first meeting of descendants of the American Art Union is called for Wednesday, March 15, at 5 P. M. at the galleries of the Collectors, 38 West 57th Street, New York. All are invited.

Descendants of the old Union should enjoy browsing through the two volumes of the *Bulletins and Transactions of the American Art Union*, covering the period of 1849 to 1852, which the Collectors have on display. Since there were 18,960 members in the old union, a goodly crowd is expected.

## Levinson in New York Show

A. F. Levinson, exponent of the use of color as plastic means and structural material, will exhibit a group of his recent canvases at the Morton Galleries, New York, from March 6 to 18. A pupil of Henri and Weber, Levinson has himself taught for many years during the summers at Rockport, Mass., where he works to train others to evoke color from the raw material paint. Since J. B. Neumann gave him his first show 15 years ago, the artist has exhibited widely, in Boston, Chicago, Buffalo, Brooklyn, Pittsburgh and Washington, and is liberally represented in the Duncan Phillips collection, as well as many private collections.



*Winter Hay:* DENNIS BURLINGAME  
Painted in Strange, Off-Rhythm Color Harmonies

## Project Artists Show Paintings in Minor Key

THE THIRD ANNUAL exhibition of easel paintings by members of the New York Federal Art Project is current until March 7 at the Federal Art Gallery, New York, presenting a representative selection of oils, water-colors and gouaches being done currently by the WPA painters.

The show, representing 76 artists with one painting each, is presented by Phillip Evergood, head of the easel division, as a typical cross-section of the efforts of the 245 painters employed on this division in the metropolitan area. Evergood makes it plain that, were the entire output of the project exhibited in the show, a physical impossibility, "the same standard would be maintained."

In the catalogue foreword, signed by Evergood, and his assistants, George Picken and Murray Hantman, stress is laid upon the fact that, under the project program, artists are finding the companionship that teaches the young and inexperienced and rejuvenates the older artists. Also, point out the division administrators, the artists, since they do not know where their work will be allocated, are working not to please one person but to please the public, to please hundreds and thousands of unknown persons. Their work may be placed in an institution in any state in the union. Under these conditions, the administrators add, "regional prejudices as well as personal ones disappear."

The companionship within the Federal Art Project is a matter of considerable conversation at every project exhibition, but there is some question as to whether it exists as potently as claimed. However, supporting the administrators' claim, is the undoubted fact that Project paintings, as represented in this show, have a certain and almost inexorable kinship.

The contemporary scene not only dominates, but governs the entire show, though it appears in various guises, as a New Jersey farm, a view of the Bowery, an automobile accident, the ghetto, a tailor shop or laundry and other sundry everyday scenes. In technique, there is a kinship, too, for nearly all of the paintings are inspired by the continental moderns, not necessarily the French moderns; and, for

its color—in the use of a low moody palette of the minor key—the show hangs almost as a one-man display. While most of the work can be put down as social protest expressed in the vernacular of modern European art, the strange, off-rhythm color harmonies that appear again and again along the walls, portend the development of a new and non-European idiom, a sort of torch-painting.

Friedrich Haucke turns in a compelling piece in his *Cellar Corner*, and Vincent Campella's *For Sale* has power. Dennis Burlingame's *Winter Hay* is one of the most conservative in its form and yet is invaded with the same haunting melodies of color. The project artists are generally strong on "paint quality" and a typical example is Joseph Adler's *Newburgh Water Street*.

The predominating darkness in the show is explained by Jerome Klein in the *Post* as due to the Congressional economy knife and pink slips, and this critic did not find "quite the force of some former exhibitions." Among those Klein favored were canvases by Morris Newirth, Ernest Trubach, Henry Kallem, Nicholas Takis, Nicholas Luisi, Jean Liberte, Jo Rollo, Miron Sokole and Tschachbasov.

The vein of pessimism in the show was noticed by the *Herald-Tribune* critic, who felt this "influences the group's technique leading to an emphasis on dark, ominous tones and muddy color." Highly effective in this critic's opinion was Isabel Bate's picture, and other works mentioned were those of Sol Wilson, Richard Sussman, Stuart Klonis and Michael Schlazer.

Howard Devree, of the *Times*, termed the show a typical project display, though "livelier, more varied and perhaps more vitalized than many of the previous shows." On Devree's blue star list were Rifka Angel, Isabel Bate, John Groth, Friedrich Haucke, Loren McIver.

### Asks About Living Britons

"About 800 of the 15,000 works entered for consideration will be selected for exhibition [at the New York World's Fair], but only living American artists are being permitted to enter their work. Isolation progresses."—*The World of Art Illustrated*, London.

## Federal Art Friends

PRESIDENT ROOSEVELT has sent an emergency message to Congress asking that the \$150,000,000 lopped off a few weeks ago be restored to the WPA appropriation, and in the meantime the Friends of the Federal Art Project, a citizens committee with art interests, is working to protect the future of the project. Nothing the committee has done so far has been so well received as the following five "principles" it has agreed on for its long-range program:

1—Any permanent set-up for Federal Art must be non-political; that is, subject to the checks and balances of democratic procedure in its administration.

2—It must be non-factional; that is, not the tool for the promotion of any art cult.

3—It must be separated from the problem of relief, while realizing that neither art nor the artist generally is supported by private enterprise.

4—It must provide for the elimination of the incompetent from its benefits while assisting the young artist, safeguarding the new idea, and encouraging the experimental.

5—It must educate official ignorance, guard against academic degeneration, and avoid bureaucratic intolerance.

Adoption of these five principles would remove all the serious objections that have been raised against the Federal Art Project, and would insure it powerful support from those who today are either hostile or neutral. While working to prevent curtailment of the Project's present activities, the Friends are seeking methods to put the five principles into effect. Dues in the organization are \$1 per year, and all friends of the project are urged to write Grace H. Gosselin, secretary, 2 West 64th Street, New York City.

### C. I. O. Pulls in Its Horns

The recriminatory restriction against non-union WPA artists from entering the national open print exhibition scheduled for the Brooklyn Museum during the New York World's Fair has now been withdrawn. This information comes direct from the United American Printmakers, C. I. O. affiliate and co-sponsor of the show with the museum. Immediately the union discrimination was publicized last fortnight, it caused a considerable storm of protest in art circles.

"We feel that this exhibition and the enormous possibilities it engenders for a broader understanding and appreciation of prints by the public," writes Hyman Warsager, chairman of the union, "should have the full co-operation of all artists and those interested in the arts." A prospectus may be had from Carl O. Schniewind, Curator of Prints, Brooklyn Museum, N. Y. Other information is listed in the "Where To Show" column, page 34.

### Assignment in Cuba

A monument to Jose Marti, first president and national hero of Cuba, which is to be erected in Havana, will be the work of Alexander Sambugnac, a sculptor who, until receiving his new commission, was on the WPA Federal Art Project. Winning a special prize in the International Sculpture Competition sponsored by the Cuban government, the sculptor has resigned from the project and will leave shortly for Havana.

Sambugnac's heroic six-foot memorial presents Marti in the flowing robes of a jurist, not the equally familiar military uniform. The artist was born in Yugoslavia in 1888 and learned his art in Budapest and Paris.



## Gropper's "Left Jab"

NEVER FAR REMOVED from the current political scene, William Gropper finds in it material for most of the paintings comprising his present show at the A. C. A. Gallery, New York. Continuing until March 11, the exhibition of oils, watercolors and drawings includes moody winter scenes, war-torn landscapes, caricatures of wordy politicians and a series of canvases and drawings depicting lumber jacks and their mythical ancestor, the mountainous-proportioned Paul Bunyan.

Gropper, who is widely known for his political cartoons in *New Masses*, has made a telling study of New York politicians in his *City Council*, an oil reminiscent in treatment of his highly publicized *Senate*. Councilmen in various stages of ennui slump at their desks while one of their number delivers loud platitudes punctuated with vigorous gestures. The war in Spain has inspired several subjects. *Minorities* with its fleeing, harrassed figures, is an oil that is international, depicting, as it does, scenes now familiar in many countries as man shows his hate for man.

Covering one wall of the gallery is the large cartoon for Gropper's Boulder Dam mural, which has just been installed in the new Department of Interior Building in Washington.

## Unveiling in Elkin

What are the reactions of the average American community, far distant from the beaten path of art activities, when art, through the agency of the Treasury Department, enters its midst? Typical, it may be hoped, was the reception accorded Anita Weschler by Elkin, N. C., when the New York sculptor's 7-foot bas-relief panel was recently unveiled in the town's new post office.

The unveiling took place Saturday afternoon, Feb. 4. The Rev. L. B. Abernethy acted as chairman of arrangements and sponsors, which included all of Elkin's civic organizations; pastors of the local churches assisted; Miss Weschler came from New York to present formally the sculpture; Dr. M. A. Royall, former mayor acting for Mayor J. R. Poindexter, accepted for Elkin; and the little daughter of Postmaster F. W. Graham, pulled the unveiling cord. The story was front-page news in the *Elkin Tribune*, the *Twin City Sentinel* of near-by Winston-Salem, and an illustrated feature in the *Greensboro Daily News*.

The average New Yorker, surfeited with a schedule of 30 art exhibitions per week, will probably not "get" the significance of this story. Elkin and hundreds of other towns will.

## Dalstrom Wins Swedish Award

The Swedish-American Art Association, which held its annual exhibition last month in the Club Woman's Bureau at Mandel Brothers, Chicago, announces the award of its purchase prize to *Landscape*, a canvas by the Chicago artist Gustaf Dalstrom. Dalstrom's prize winning canvas will be sent across the Atlantic to the National Museum at Vexio, which houses the only collection in Sweden of art by Swedish-Americans. Known as the Thyra Peterson Memorial, the collection was given to the museum by Charles S. Peterson, who also donates the annual purchase prize.

## These Make an Antique

"All antiques are not valuable. Age alone does not make a treasure. An antique must have age, beauty and good craftsmanship to make it valuable. Also a market."—Mrs. Charles Messer Stow in the *New York Sun*.

1st March, 1939



Siesta: ANTHONY (TONY) SISTI  
Five Hostlers, Each in His Own Depth of Sleep

## Tony Sisti Fights and Paints—Equally Well

MONDAY EVENING at the famous St. Nick's boxing club, New York, the 37-year-old Buffalo fighter, Tony Sisti, (137) squared off with young Freddy Sullanto (140) in a four round bout marking Sisti's first fight in eight years. At the clang of the bell the two sparred for a moment, then Sisti threw a right cross and Sullanto was stretched on the floor. He was counted out but the clamor of the crowd prevented the referee from taking up the official count, so Sisti nonchalantly repeated the performance. Time: 1:10 of the 1st round.

Tuesday afternoon the 37-year-old Buffalo artist and teacher, Anthony J. Sisti, attended a decorous tea at the Argent Galleries, New York, in honor of the opening of his first New York exhibition—a show of some forty pictures representing a 10-year career in painting. Anthony J. of the art world is Tony of the boxing world and, reporting the fight the next day, the *World-Telegram* observed sagaciously, "Art is long, time fleeting (1:10)."

Painting is Sisti's vocation, boxing his avocation, but he does both extremely well and has won honors in both. In 100 fights he has won 70, lost 15, and fought to a draw in 15. At one time, in 1918, he was the bantamweight champion in New York State. Sisti, a cousin of the redoubtable Rocky Kansas, took up the manly art in defense of his painting, finding as a child that the neighborhood crowd misunderstood his desire to become an artist. Their eagerness to bait him on the subject drove young Sisti to the point where he found it necessary to create art appreciation by having them experience its full impact.

Sisti took his painting seriously. He was born on Sullivan Street in New York and moved to Buffalo as a child, but at the first opportunity he was in Italy studying in Rome and in Florence under Felice Carena. Returning to America, the artist accepted a teaching position at the Buffalo Academy of Art and at present he commutes by aeroplane to New York to conduct the life class at the New York School of Design for Women. Though he has won several honors in the Buffalo annuals and has had shows elsewhere,

the Argent display is Sisti's first solo appearance in New York. Many of the paintings are loaned and among those who own Sisti's pictures are the Albright Art Gallery, Justice Ferdinand Pecora, Governor Herbert H. Lehman and Lieutenant-Governor Charles Polletti, Edwin J. Weiss of Buffalo, and Julius Stone.

A steady progression is traced through the oils, watercolors, prints, and drawings on exhibition, and in the decade covered by the show Sisti's art has travelled from a predominating interest in tonalities to a later concern with intenser color and animated design. Sisti's ability to control line and design is used with greater force in the later paintings, and a favorite subject of the artist is to overlay a view with a forceful pattern of lines, such as in *Rhapsody in Steel*, showing a view of Manhattan cut by the girders of a bridge.

The most imposing and ambitious exhibit is the large *Siesta*, a painting which the artist began several years ago and has done in a number of variations. In this canvas the color is sombre as befits a stable interior while the interest centers upon a group of five hostlers, each in his own depth of sleep. In the landscapes, the artist seeks and achieves some intricate light effects, notably in *Tuscan Farm* and in the unusual *Sunday Morning*.

Though his greatest strength, and one on which the Italian art schools seldom fail their students, is in form and draftsmanship, Sisti has gained steadily in his handling of color and has struck out boldly in some of the oils,

## Tillman Memorial Competition

American sculptors are invited to enter the coming competition for the proposed Benjamin Tillman memorial statue that is to adorn the State House grounds at Columbia, S. C. The State has just appointed a commission, headed by John G. Richards, former Governor, to conduct the competition, which will select the sculptor who will execute the final design. Details will be announced as soon as plans crystalize. The winning award, it is at present reported, will amount to about \$15,000.





Sandstone Statue of Merenptah,  
King of Egypt, Circa 1220 B. C.

## Once Ruled Egypt

A SEVEN-FOOT streamlined sandstone statue of Merenptah, an Egyptian king who lived about 1220 B. C., has been presented to the Boston Museum of Fine Arts, augmenting its Egyptian collection with a piece of architectural temple sculpture of the routine, decorative type so prevalent during the Empire period. It came to Boston from the Sir Robert Mond Expedition of the Egyptian Exploration Society in recognition of a contribution.

The king is carved in the "Osirid" form,

that is, represented as Osiris in a close, compact, shrouded attitude of a mummified person, swathed in bandages and with his arms crossed in reverence. Whenever an Egyptian king died it was assumed that he became immediately identified with Osiris, god of death. Though the Boston sculpture was found lying prone in a burial chamber, most of the Osirid sculptures were used on the facade of temples as adjuncts to the columns and hence they followed a rigid architectural form.

Merenptah's chief claim to fame (he was the son of Rameses II) was that he led his country in a successful war against the threatening Libyan tribes to the north. A stele in his mortuary temple celebrates these military successes and is the earliest Egyptian document to contain a reference to the Israelites. In the enumeration of the foreign people laid low by the Pharaoh is a cryptic phrase that would apply as freshly today in some countries as 3,000 years ago in Egypt: "Israel is desolated, her seed is not."

### Abstract Democracy

Abstract art is a classification of artistic production that never fails to bring forth violently opposed pro and con opinions, with the "cons" having their best innings in exhibition catalogues. Hananiah Harari, who is exhibiting abstract canvases at the Mercury Galleries, New York, until March 4, enlisted the literary talents of Stuart Davis to laud the cause of non-representational art in the preface to his catalogue.

To Davis, it is true "that there is an historically developing quality called 'Art' which has its most vital contemporary expression in abstract art, and which reflects, in terms of art, the forms and spaces of contemporary democratic society, and in turn reacts upon them." Harari's reactions to democracy range from geometric abstractions to faintly representational compositions which are enhanced with bits of string and twine and irregularly spaced gobs of pigment. In *It Can Happen Here* the artist warns of bombers that may fly over America, and in *The Artist* he uses simplified outlines to suggest the peace and quiet of an artist's studio. Other aspects of "democracy" are seen in *14th Street* and *Fascist Housing*.

## Norman Wells Dies

NORMAN F. WELLS, secretary-treasurer of M. Knoedler & Co., and a print authority of international reputation, died suddenly Feb. 14 on a train while riding home from New York City to the suburb, Mount Vernon. Mr. Wells, who was 65 years old, had left his office in good spirits and seemingly excellent health. Cause of death was heart attack.

Mr. Wells carried his vast knowledge of fine prints modestly and exercised it reticently. He never wrote or published any works on prints, but as custodian of the extensive collection at Knoedler's, one of the largest in the world, he aided in the building of innumerable important American collections of prints. For more than three decades he was in charge of the print department, succeeding the late Walter Leary.

Entering the employ of Knoedler's in 1892 when the firm was located on 22nd Street, Mr. Wells served first as a clerk and as an assistant of Edmund Knoedler, later succeeding Mr. Leary. For the next several decades Mr. Wells absorbed a knowledge of old master and contemporary prints that was prized by all who consulted him. He was subsequently elected to the Board of Directors and appointed secretary of the firm, and, last Jan. 1, he was appointed secretary-treasurer. He is survived by his widow, Matilda Wells.

"A guide, counsellor and friend to all who knew and met him," writes FitzRoy Carrington, of the print department of Knoedler's, in a tribute to his late associate. "Signally modest, he carried his knowledge so simply and naturally that few, outside his more intimate associates realized his breadth of vision and constructive powers in aiding American print collectors and museums to select, wisely and well, examples of the work of masters old and modern. Never, unasked, obtruding his personal opinion, his judgment and opinion was at the service of all who sought it."

### Joseph Raskin Introduced

Joseph Raskin, Russian-born American painter, is being presented to the New York art public in his first one-man exhibition, current at the Tricker Galleries from March 6 to 18. A former student at the National Academy of Design, Raskin was awarded a scholarship which enabled him to continue his studies in Europe, where he won recognition with shows in Paris and Berlin. On his return to America he evolved a brooding, romantic style, one that creates a mood of quiet meditation.

Subdued in color and tone, the Raskin canvases depict country scenes of Pennsylvania, interior domestic groups and many aspects of New England with its rocky, romantic coast. Fishing villages, wharves and views of the sea carry a salty, outdoor flavor, and lend scope and balance to the exhibition.

### Wants Better Sculpture Critics

"Generations of writers, from Vasari to Craven, have dwelt at great length upon the achievements of sane or madcap painters, but comparatively little time is given to the carvers. This is especially true today when contemporary criticism only considers sculpture when forced to do so, and then often as an after-thought or appendix to the more flamboyant evidences of painting. This condition has come about because of the comparative difficulty of dealing with it in bromidic platitudes, or in assaying the extremely workmanlike and structural qualities of this highly tangible field of art." — William Germain Dooley in the Boston Evening Transcript.

## The Nature of Norway

invites landscape painting in a greater degree than most other countries. The American artist

WILLIAM H. SINGER, Jr., N.A.

has been studying these blue mountains and shining glaciers for the past thirty-four years.



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## Norway Vistas

OF THE EUROPEAN COUNTRIES that have, since colonial days, charmed American artists away from their native land, France, England and Italy have exerted the strongest lure. Not until the advent of William H. Singer, Jr., did Norway claim as a permanent resident an American painter.

That Singer feels a deep attachment to the snow-bound and mountain-studded beauty of his adopted land is obvious from the landscapes he has sent to the Buffa Gallery for showing until March 15. Bringing to New York a group of Norway vistas that mirror the rugged aspects of that North Land, the Buffa exhibition comprises mostly late works in which color has been subdued and pastel tones are used to define, in a soft-focus way, valleys and harbors and soaring mountains.

Trees rise crookedly from frozen ground and overhang precipitous chasms, all shrouded and softened by a veil of snow. Grays, subtle blues and greens describe snow-bound harbors, barren except for ice floes and one or two boats that float beside a pier. Singer's canvases are characterized by a soft light that gives an opalescent tone to his day-time scenes and a luminous silvery blue quality to those pictured in moonlight.

Born in Pittsburgh in 1868, Singer has evolved a technique that has been compared by European critics to that of Segantini and Monet. He has, through encouragement and financial assistance, done much to further the early careers of many artists now well known.

### Huntington to Move East?

The tax collector, who in America is assuming the proportions that made him the scourge of pre-Revolutionary France, is hovering threateningly over California's famous Huntington Library and Art Gallery. He may, in fact, drive that great institution across the continent to New York by means of a tax bill which one Ernst O. Voight is sponsoring in the California State Legislature.

If passed, the new bill would levy taxes on the Huntington institution to such an extent that it could no longer donate its services to the public. The will of the founder, the late Henry E. Huntington, provides for such a contingency with a stipulation that in case funds do not permit the institution to be open free to the public, the collections are to be transferred to the Metropolitan Museum in New York. Robert O. Schad, administrator, announces that the new tax levy, if imposed, will necessitate the curtailing of the museum's facilities and lead to its removal to New York.

New Yorkers, who may congratulate themselves prematurely over California's impending misfortune, should remember that last election there were enough brains in the state to beat "thirty dollars every Thursday."

### The Ambassador Was Pleased

Chicago artists, who often hear from Bulliet that their work reflects various facets of French art, may, in an unconscious way, be merely mirroring the importance of the French collections housed in their Institute of Arts.

These same collections, which are internationally known, recently drew praise from Count René Doynel de Saint-Quentin, France's Ambassador to the United States. On a recent tour the Ambassador stopped in Chicago and was taken on a three-hour tour of the Institute's galleries by Director Daniel Catton Rich. The important examples in the Eddy, the Ryerson and the Winterbotham collections pleased the diplomat with their number and quality.

1st March, 1939



Seated Girl: WILHELM LEHMBRUCK

## New York Views Lehmbruck's Expressionism

FOR A REASON unknown to anyone Wilhelm Lehmbruck took his life in 1919, at a moment when the world was just beginning to appreciate his expressionistic idiom. Since that time his sculptures have been one of the most potent factors in directing the course of contemporary artists. An exhibition of the German artist's work is currently on view at the Marie Harriman Gallery, New York (until March 11), in a show covering his sculptures, drawings and prints.

Lehmbruck's art was that of pre-Hitler Germany: a powerful, distorted, sense of form, marked in its distortion, however, by a rare sensitivity. "He was born in Germany," writes Curt Valentin in the catalogue foreword, "and with the exception of a journey to Italy in 1906 and one to Paris in 1908, Lehmbruck lived in western Germany until 1910. Inhibited by nature, he longed to be free in his mind, free from his everyday surroundings. He dreamed of Paris as the soil in which his art could flourish for he felt its artistic tradition could give his spirit new inspiration.

"His dream was realized in 1910 when he went to Paris, hoping to remain permanently.

"At the outbreak of the World War, Lehmbruck was forced to return to Germany. The disillusionment caused by the War brought him untold suffering. Friends took him to

Zurich in 1917, but he returned to Berlin the following year where, several months later, he met his tragic end."

The three most powerful influences in Lehmbruck's art—Rodin, Maillol and the Gothic tradition—appear in varying strengths in the different pieces in the Harriman show. The early *Young Woman* of 1910 is round, serene, and modeled with a sense of full form that characterizes Maillol's work, while the *Seated Girl*, loaned by E. M. M. Warburg (reproduced), extends into space and air with the vigor of a Rodin. In most of the pieces, and especially in the 1913 *Bust of Young Woman*, the stark expression that is Lehmbruck's alone becomes strongly assertive, and is repeated in several other heads of both men and women—heads that thrust themselves out in an ungainly grace that is almost paradoxical.

### In Far-off Hawaii

The Association of Honolulu Artists is holding its 11th Annual exhibition from March 7 to April 2 at the Honolulu Academy of Arts. In addition to the regular awards, the Honolulu Art Society has established a \$100 purchase fund. The jurors: Jon Freitas, Elsie Das, John Young, Evelyn Erickson, Ben Norris, Gene Lynch, Juanita Vitousek and Isami Doi.

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James Peale and His Family: JAMES PEALE  
Three of These Children Inherited the Family Gift

## James Peale and His Brood of Painting Kin

CURRENT HISTORY in its turbulence and trouble has one effect of turning Americans back to their own country for a stabilizing evaluation; and this new interest in America and its past is reflected by increased concern with those painters who were busy when the nation was young. Among the New York shows now treating this phase of American art is the Walker Gallery's exhibition of the works of James Peale and his family. On view until March 11, this exhibition comes from the collection of Peale's great-grandson, and contains many exhibits that have never before been shown.

Born at Chestertown, Md., in 1749, James Peale was the younger brother of the more famous Charles Willson Peale, who, after his return from study in London, induced his brother to become a painter. The Revolutionary War, during which both artists served as officers under Washington, enabled them to execute portraits of fellow officers, including General Washington. Of Washington, James Peale painted two portraits, one of which is now in the New York Historical Society collection, and the other in the National Portrait Gallery at Independence Hall, Philadelphia, the city in which the painter spent his life.

Prominent in the Walker exhibition is a conversation piece in which James Peale has pictured himself and his family in a wooded

landscape. Among the five children in the canvas are three—Sarah, Margareta and James, Jr.—who became painters, the two daughters contributing still lifes of fruit to this show and the son, two watercolor marines and a carefully drawn *Trotting Horse*.

The branch of the family stemming from James Peale later returned to the business world, with only two sons of James, Jr.—James G. and Washington V.—producing art, and then only as a hobby. Watercolors and lithographs by these two businessman-artists comprise the most recent exhibits.

Sometimes confused with the James Peale branch are Angelica, Raphaele, Rembrandt, Rubens and Titian Peale, children of Charles Willson Peale and nephews of the James Peale who founded the family with which the current exhibition is concerned. Taken together the two branches of the Peale family tree produced the most numerous artist dynasty in the annals of American art, with the Charles Willson offspring the more talented.

### What Say, Lynd Ward?

A suggestion: that Lynd Ward of the Graphic Division of the Federal Art Project have an artistic-looking cartouche designed for stamping the government ownership mark rather than the prosaic stamp now being used.

## Gilbert White Passes

GILBERT WHITE, noted expatriate American painter, died Feb. 17 at the age of 61 in a hospital in Paris, the city that since 1898 had been his home and his inspiration.

Noted as a wit as well as a painter, Gilbert White's studio was a popular meeting place for celebrities and was the scene of the action of du Maurier's *Tilby* and of several of Robert W. Chambers' novels. Never one to avoid a controversy, Mr. White is remembered for his verbal tussles with Rexford Tugwell, who, when he viewed the White murals for the Department of Agriculture Building in Washington, characterized the classical figures as "ladies in cheesecloth."

For some time after that, White's name for the then brain-truster was "Mr. Thugwell." This controversy was not entirely unsullied by politics, for the mural, ordered during the Hoover regime, had to be accepted by the succeeding administration, which, Pilate-like, marked the mural with a bronze plaque absolving itself from all responsibility. The spirited debate was continued for several years by Mr. White, who never grew tired of blasting the New Deal's art projects.

During a visit to the United States in 1934, White assailed the output of the Federal Art Projects and deplored the selection by President and Mrs. Roosevelt of about 30 of these works for the White House. "To commission paintings as they were commissioned under the Public Works Art Project and to expect to get masterpieces would be foolish," he said. "Great art is not produced that way. Acknowledged American artists who have worked their way to the top by many years of effort will have no opportunity to have their paintings shown in the White House. I don't consider this fair."

Rather ironically, the house in Grand Rapids where White lived as a boy was converted in 1938 into a city furniture museum through a \$30,000 W.P.A. grant. His father, the late T. Stewart White, pioneer lumber dealer, had previously given the building to the city.

Despite his long residence abroad, White remained definitely American. As quoted in the New York Times he at one time proclaimed: "As for being American, well, I can rope a steer by any leg, calling my throw. I was a captain of infantry during the war. I keep my Grand Rapids, Mich., accent, and I am a brother of Stewart Edward White, the American novelist. To be a good American you have to live abroad to get the perspective."

Said the New York Herald Tribune of White's style: "The influence of French conservatism, a form of mildly picturesque impressionism, was plain in much of his work. He was highly regarded by the French and appealed to persons who liked pictures well painted without affectation."

The World War found White in the A. E. F., from which he emerged as a captain decorated for exceptional service by General Pershing. A Commander of the French Legion of Honor, White's canvases adorn many public buildings and museums both in America and in Europe.

### It's Really a Jaw's Harp

Edward Wenham, doing a little research for the New York Sun into the origin of the "jew's harp," the ukulele of 16th century England, discovered that "although the lyre shape indicates that it is a development from the ancient instrument, there is no doubt that the name 'jew's harp' has no association with the early Jews, but that being held with the teeth, it is really a 'jaw's harp.'"

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*North Park Picnic:* ELIZABETH S. PHILLIPS  
Awarded Third Prize of \$50

## Pittsburgh Artists Hold Their Annual Show With No Wild Tangents

CARNEGIE INSTITUTE is the scene, until March 12, of the 29th annual exhibition of the Associated Artists of Pittsburgh. The current show is, according to Jeanette Jena of the *Pittsburgh Post-Gazette* and Dorothy Kantner of the *Sun-Telegraph*, on a higher plane of accomplishment than previous annuals, probably because this year's jury admitted fewer exhibits. (Someday, somewhere, somebody is going to disobey the style-book and bluntly admit that an annual is better because the artists are better.)

"Here and there one finds evidence of a blind spot in the jury's eye, and one also suspects that a number of good canvases went onto the reject pile," wrote Miss Kantner, who continued: "But over and above these exceptions, the show is one of the best locals we've had to review. Pittsburgh artists, sculptors and craftsmen are doing good work. Many are doing it with heart-warming zest. The clichés are dissolving. Few painters are going off on would-be wild tangents. It is an immensely healthy sign to those of us who prefer lusty unknowns to sickly satellites."

A special section of the annual is given over to a group of 29 oils which form a memorial exhibition of the work of Christian J. Walter, who was, until his death last year, president of the association. Best known as a landscapist, Walter's canvases reflect his sensitivity to nature and his awareness of the subtle changes wrought by the varying intensities of sun light. The stately grace of tall trees and the warmth of the sun are felt in his *Summer*, reproduced above.

The prize awards followed the trend of the show and went in many instances to comparative newcomers. The coveted Carnegie Institute prize of \$250 went to Frank Federoff, a Russian-born artist, for his *Off Main Street* and *The Family Picnic*.

Eleanor Nussbaum's *Sunday Morning*, a dreamy group of figures posed under a sum-

mer sun, took the Associated Artists' first honor and award of \$100. This canvas drew favorable comment from the *Post-Gazette* critic, who wrote: "One cannot imagine these tenuous figures ever stirring in a workaday world, ever rousing sufficiently from their trance to know that Monday-morning feeling. It is just that fusion of mood with subject which makes it a good painting."

Lawrence Whitaker, who operates a beauty-parlor in a near-by town, received the Art Society's prize of \$100 for his *Changing Shift*, a picture of men and machinery in Pennsylvania's coal region. *Jewish Passover*, an interior figure piece by Marty Lewis Cornelius, took the Associated Artists' second prize of \$75, and the organization's third prize of \$50 went to *North Park Picnic* by Elizabeth Shannon Phillips.

A prize, new this year, the \$100 Christian

J. Walter Memorial Prize, was taken by a brittle sun and snow *Landscape*, the work of Ruby G. Shilliday, who began painting only three years ago. The \$100 John L. Porter prize went to Edward Goodman, a local WPA artist, for his flower painting, *Still Life*. The only watercolor award was taken by Grace S. Vernon for *Ohio Hills*.

The sculpture section, limited but diversified, contained three winners of \$50 prizes. Johanna K. W. Hailman's *Bull in Repose*, Barbara Levette's *Street Scene*, *Madrid*, and Everett George De Peu's *Maiden* were the three honored pieces. The crafts prizes went to Hyman Blum, Wesley Mills, Mrs. Frances Clayter, Edgar J. Trapp and Arthur J. Pulos.

The exhibits were chosen and judged by a jury composed of Charles Burchfield, Reginald Marsh, George Harding, William Zorach and Viktor Schreckengost.

## From the Ringside

BECAUSE Emily Genauer of the New York *World-Telegram* reproduced Jared French's mural panel, *The Tropics*, along side two startlingly similar photographs from an art text book by Dr. Paul Richer of Paris, the panel probably will not be installed in the New York State Vocational Institution, West Coxsackie, N. Y., for which the WPA Federal Art Project intended it.

Mrs. Audrey MacMahon, regional director of the project, admitted, according to Miss Genauer, that "obviously the panel is an adaptation of the stated source material. Whether that adaptation goes beyond normal usage is what must be determined. If we decide it does, then definitely it would not be correct for us to make the allocation." The question before the committee, which will decide the ultimate fate of the panel, adds Miss Genauer, "is whether it is ethical for artists, free to

use or even copy figures in art books meant for their instruction, to do the same in a work commissioned and paid for (out of public funds) as an original aesthetic creation."

*The Tropics* is one of seven panels executed for the up-State institution. With the exception of sketches and details done in connection with the series and allocated by the project to other institutions, notes the critic, "they represent the entire output of French during the period from Sept. 3, 1935, to Jan. 16, 1939, that he was on the WPA payroll. During that period his salary totaled more than \$4,000."

Thus, evidently, ends the last round of a bout that gave New York art circles several exciting days. It all began when Miss Genauer disagreed with Glenway Wescott's laudatory introduction to French's show at the Julien Levy Gallery, and two readers of *THE ART DIGEST*, Naum Los (N. Y.) and Lucien Labaudt (Cal.), happened to have excellent memories.

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# THE FORTNIGHT IN NEW YORK

As Reported by Paul Bird

TRAVELING in one afternoon from a studio stacked with paintings by the late Kimon Nicolaides to a first one-man show by 25-year-old Douglas W. Gorsline, to another first (in New York) by Tintoretto, and downtown to the new Whitney watercolor assembly, gives a suggestion of the variety to be had this month in art. There are, of course, dozens of other exhibitions, seemingly unrelated,—by modern Germans, contemporary and 19th century French, 18th century Americans, and contemporary Americans all the way from ladies who paint pictures with silver leaf backgrounds, on and up.

Resolving all these into some kind of order or getting a least common denominator is usually difficult. This month it seems to be: the importance of tradition.

The 25-year-old Gorsline in his show at the Arden Gallery has a number of pictures that are overly reminiscent of Kenneth Hayes Miller, but he also has some that seem his very own, and his own by way of some serious study of the old masters. This same thing was apparent in the earlier debut of the equally young Paul Clemens, whose paintings were founded, not upon the aesthetic upheavals of 20th century Paris, but earlier works which the artist spent many hours gazing upon in the Art Institute of Chicago.

Even the art that was so difficult to accept only a few years ago, such as the sculptures by Lehmbruck on view at the Harriman Gallery (see page 15), seems at this later date to be very much in tradition, for all their innovations. And that is the impression one gets from the Tintoretto show, too.

## The "Rebel" of Venice

The Durlacher Gallery has done a service, staging this loan exhibition of Tintoretto's works, since far too little of his art gets displayed on 57th Street. There are 11 paintings from several museums throughout the country and from private collectors, such as Arthur Sachs, J. P. Morgan, Mrs. Frank G. Logan, Mrs. Samuel Sachs and Henry G. Dalton. The show will be on view until March 18—plenty of time for everyone to get to it and everyone in New York should.

Conversation about Tintoretto these days makes much about his daring innovations: his expressive use of space and color and design,

Matilda: KIMON NICOLAIDES  
To Be Seen at Valentine's (Mar. 6-18)



his dynamizing of the surface of his canvases with plastic arabesques, and his general kinship with the moderns.

The present exhibition does not gainsay any of these qualities but one thing it does prove is that Tintoretto's art, for all its revolution, was based pretty solidly on the Venetian tradition; that the artist worked long and hard on his paintings, building them up in the lower levels, the underpainting, with a patience that few artists of today can display. After he laid this foundation, the matrix which was not his but Venice's own tradition, then Tintoretto proceeded to assert his own emotional voltage in a dancing pattern of lights and darks, in wizard passages of rich color, and in a miraculous manipulation of space.

The *Christ on the Sea of Galilee* has a quiet pathos and clear faith in its conception, while in its execution the artist achieved a height in expressionistic painting. Probably the most Venetian, the most finished painting in the show, is J. P. Morgan's *Portrait of a Moor*, while the *Baptism of Clorinda*, loaned by Mrs. Logan, is certainly one of the most poetic, in spite of its need to be sent to the cleaners.

There is an unfinished work of *Diana*, once owned by John Ruskin and now the property of Mrs. Samuel Sachs, which well illustrates the artist's method of working. It shows he worked hard. In the lower half the ultimate design is merely indicated over the subtly wrought base-painting, while above, in the finished part, the figure comes out in the full bloom of Venetian splendor. An artist, looking at this picture made a remark that should be chronicled. The lower, unfinished part, said he, looked "the most modern."

The rebel in Tintoretto, and he rebelled mainly against dead center academism of the Raphael formula, is best shown in his spatial *Hercules and Anteus*, in which the strong man has plenty of room to throw his crushed opponent, and also in the canvas *Venus and Mars With the Three Graces*, where a cupid comes zooming down to strafe an idyllic group of graceful non-combatants with his quiver-full of arrows.

## Memorial to Nicolaides

The Nicolaides paintings, which will be placed on view at the Valentine Gallery, March 6 to 18, in a comprehensive memorial show for the late and much loved artist-teacher, will be either liked a great deal or they will be accorded only passive interest. The prediction here is that they will "go over," and rather impressively. They have content, and content is on the road back, definitely.

Nicolaides was so well known for his life and color classes at the League that his accomplishments as a painter were nigh forgotten. He died in the prime of life last year, leaving the largest of his works, a mural entitled *Manhattan Merry-Go-Round*, unfinished. It is a brittily abstract piece, the forms rigidly held to the geometry of pattern, but it is far from non-objective, in fact it is hyper-objective. In the framework of two concentric merry-go-rounds, revolving in opposite directions, the artist painted the parade of New York, ladies and gentlemen, prize fighters and gangsters, front row chorus girls and ordinary "you and me" people, stepping smartly, urbane in our carriage and manner, sophisticated and as New Yorkese as a Tintoretto is Venetian.

Nicolaides apparently, in spite of his success as a teacher, dabbled in no theorems of art; he worked intuitively. He searched meaning and content and he accommodated technique to that. An entirely different manner appears in the other paintings: a mysticism

The Art Digest





*Winter Walk: DORIS CAESAR  
On View at Weyhe's (Mar. 6-20)*

of color and form that is repeated in one haunting head after another—heads of glass-eyed women, transfixed, seemingly, under the hypnotic spell of their own creator. In these, Nicolaides harks back to tradition: to the Near East, whence one of his parents came, to those fearful Byzantine pantokrators that look down out of mosaic apses in the Orthodox churches. These works are not geometric, but they are abstract. They are symbols of something in Nicolaides that must have been rare and deep and religious. Appreciation for this art is on the upswing; witness the interest in Blake.

#### *Potency of Tradition*

Tradition has meant something important to Douglas W. Gorsline. It has begun to free him of the spell of Kenneth Hayes Miller and to turn that spell to a more useful purpose. It has liberated his color and light and form and it has probably enriched his whole point of view. In the show at the Arden Gallery, some of the Sixth Avenue scenes, excellently done as they are, lack full comprehension and focus, while the portraits in his more basic style seem complete statements equipped with an aesthetic subject, predicate and period.

His genre portrait of a man in a *Red Necktie* has the earthy realism of the American point of view, and the painting of the late *Thomas Wolf* is charged with the vigor of that writer so recently stilled. A set of drawings and a *Nude*, which is Gorsline's latest painting, display a drafting power that will carry him far along.

Men like Gorsline provide the best answer to the question, "Why buy dead art?" Who says the art is dead; see what it is doing to the living.

And who has better proved the potency of tradition—sheer tradition—than William Gropper, the darling of those who cry against "competing with the old masters." Gropper has looked on the old masters and on ancient and Oriental art with feasting eyes, turning it to his own potent use, as the paintings in his A. C. A. exhibition (reported elsewhere in this issue) will attest. Still another traditionalist currently in the news, is the French contemporary Derain, whose show at the Lilienfeld Gallery is reported on page 20. Carlyle Burrows, in the *Herald Tribune*, says: "When the French artist began to revise his style more in line with the stream of tradition," his work "grew more lyrical, more romantic in feeling, and color, causing his erstwhile colleagues in the fauvist tradition of French painting to throw up their hands and cry aloud their disappointment. As soon as Derain

began to paint portraits such as the small heads in the present display he was lost to the modern cause."

#### *Hallowell's Friends Remember*

There are at least three exhibitions on view this month by artists whose careers were cut short and at the moment when the world could least spare them. Nicolaides and Lehmbruck are two; the third is Robert Hallowell, whose memorial show has been staged at the Reinhardt Galleries through the efforts of his many friends. Lee Simonson wrote the catalogue foreword which reminds the visitor of the rare character that was Hallowell's. The artist, who was one of the founders of the *New Republic* and a close friend of John Reed, graduated from Harvard that famous vintage year that produced Reed, Walter Lippmann, Waldo Peirce and Ham Fish.

Within Hallowell's ambit, writes Edward Alden Jewell in the *Times*, "there were no detaining grooves. He was not the sort of artist who, having hit upon a congenial brush manner, would stick to it thenceforth, making his own development conform as best it might. Instead, he saw to it that his expression should be kept ever fluid, reflecting the mood, the response to inward and outward stimuli, the creative impulse, the point of view—as, in the process of an ardent nature's growth, this altered with changing and maturing experience."

#### *Beckmann's Impact "Inescapable"*

This season has been extremely active in the field of the modern Germans, largely through the efforts of two establishments, the Neirendorf and Buchholz galleries. Max Beckmann, who now lives in Amsterdam, is the current exhibitor at the latter gallery with a group of recent paintings. He has "mellowed his once strident color," writes Jerome Klein in the *Post*, "without losing his driving force."

The *Times* critic, Howard Devree, saw a relation to Rouault in Beckmann's violent reactions to the horrors and difficulties of modern life, and called the canvas, *Apache Dancers*, "one of the most brutal paintings I ever saw." Beckmann, continued Devree, "fairly belabors the beholder with his revelation. The spirit of revolt, of hurt, gets into his still lifes and his landscapes with their thick-trunked palms. One may very well not like Beckmann, but the impact of his work is inescapable."

#### *Davidson's "Intelligent" Painting*

Morris Davidson knows what he is doing, in the opinion of Howard Devree of the *Times*. "Certain modern influences," writes the critic, reviewing Davidson's show at the Charles Morgan Gallery, "and a certain rawness of color [Please turn to page 34]

*Thomas Wolf: DOUGLAS GORSLINE  
On View at Arden Galleries to Mar. 4*



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Golden Gate number.



Shoeshine Boy: RICHMOND BARTHE

## The Story of Barthe

RICHMOND BARTHE, young Negro sculptor who will open a large exhibition at New York's Arden Galleries on March 7, is living evidence that the Negro in the South is not always under-privileged, downtrodden and misunderstood. According to Barthe's "vital statistics," his amazingly successful career has been sponsored with pride by white art lovers in the Southern States, and it was a Catholic priest in Mississippi who first noticed his talent and sent him North to study at the Chicago Art Institute. And it was the noted Jewish philanthropist, Julius Rosenwald, who helped smooth those first rough spots in the artist's road to recognition by awarding him an 18-month working scholarship. Jo Davidson later praised his work and advised the ambitious youngster to stay away from instructors.

Barthe's first sculptural commission was a head of Toussaint l'Ouverture for the Lake County Children's Home at Gary, Indiana—a work that eventually brought the artist recognition from two sources. Xavier University awarded him an honorary Master of Arts Degree, and the Government of Haiti reproduced it as the one portrait of the great Negro patriot in the Government's official book on Toussaint.

In 1931 Barthe made his New York debut, at the former Caz Delbo Galleries, and received much critical praise. Shortly afterwards, he was invited by the Whitney Museum and from that showing three of his sculptures were bought for the museum's permanent collection. In 1934 he took his first trip to Europe, a museum tour which, he says, "opened up a new world," and from which he obtained representation in private collections in Austria, Germany, Roumania, France and England.

Recently Barthe has held six one-man shows, has been highly commended for two particular portraits—a study of John Gielgud as Hamlet and a bronze of Maurice Evans as King Richard II—and has been awarded two important government commissions. One is the 80-by-8-foot bas-relief panels commissioned by the Treasury Department for the Harlem River Housing Project Amphitheatre and depicting a Negro dance group and the Exodus scene from *Green Pastures*. The other is an assignment by the Federal Art Project to

create a military figure of heroic size for the Dining Hall at West Point. His *Shoeshine Boy* (reproduced herewith) has just been acquired by the Dudley Peter Allen Memorial Museum at Oberlin College.

A handsome representative of his race, Barthe is not interested in Harlem life, but rather in the primitive and more simple aspects of his people's culture. His pervading ambition is to visit and work in the Belgian Congo. A consensus in New York art circles is that Barthe is not succeeding because of or in spite of his race, but rather because he "has the goods."

## Derain Since 1914

THE SCHOOL OF PARIS' current representative on New York's 57th Street is Andre Derain, who has not wandered as far off the preserves of French tradition as have many of his contemporaries. His canvases, on view until March 11 at the Lilienfeld Galleries, cover work dating from 1914 to 1938.

Even in the *Two Sisters*, the earliest canvas in the show, Derain's absorption with form is evident. In it he has left much of the area of the canvas in neutral tones and has used smaller blue-green areas to build up a solidity that becomes almost sculptural. *Portrait of an English Lady*, painted in 1919 after the interlude of the World War, carries on the style of the pre-war *Two Sisters*. By 1924, the approximate date of *The Road*, Derain has become interested in the warm tans and soft greens that characterize his later work, and he used them here to present a country landscape filled with light. Of more recent date is his *Bridge at Saint-Maximin*, a fresh landscape in which the Derain greens and tans are employed to portray a sun-flooded forest. A path leads through trees to a rustic bridge, while quiet and peace are keynoted in clear tones.

Richly pigmented flower pieces, a pleasant facet of any Derain show, are included in the Lilienfeld exhibition. One of them, *Vase With Flowers*, is a late work and is in sharper focus than earlier still lifes. The vase, hard and metallic, contrasts strikingly with the soft petals of the blooms. From the 1930's have come a group of Derain's familiar heads of girls. Dark eyed and solidly constructed, they range in technique from *Femme au Chale*, which is comparatively finished, to *Portrait of a Girl* and *Le Sourire*, two studies in which vigorous, unblended strokes define character.

*Bridge at Saint-Maximin*: DERAIN



The Art Digest



*Christ Taken Captive: JEROME BOSCH  
A Face of Sulphurous Hue Leers Behind Christ*

## Goya and Bosch Given to San Diego Gallery

PAINTINGS by two of the world's most psychologically expressive artists, Francisco Goya and Jerome Bosch, have been presented to the San Diego Fine Arts Gallery by anonymous friends, to constitute possibly the most important acquisition in the gallery's 13 years of existence.

The Goya picture is a portrait of the *Marques de Sofraga*, a Captain General of the Spanish Royal Armies who is shown wearing the insignia of the Knight of the Order of the Golden Fleece and the Grand Cross of the Order of Carlos III. The subject is dressed in court uniform, bedecked and ribboned according to his titles.

"Goya has used these social and military facts for his own aesthetic ends," writes Reginald Poland, director of the San Diego museum. "His customary simple palette of white, black, green and vermilion is only slightly modified, but the preponderance and quality of the light colors make the black and red take on surprising brilliance . . . Goya claims Velasquez as his true master. It was Goya who first fully appreciated Velasquez and his miracle of producing effects of light and atmosphere through the use of broken color and lost edges. Goya experienced the illumination that made him the precursor of Manet and Renoir. But although he derived from Velasquez, Goya was indeed 100 years younger and possessed the nerves of a new world. Goya went beyond Velasquez's impressionism; he was impelled to paint his own scorn of the structure of official Spanish glory and the instruments of social and political power."

The second picture is by Goya's aesthetic ancestor, Jerome Bosch, the Flemish painter of psychological states, of the weird and fantastic, and the horribly real. Whether Bosch went to Spain or not has not been established, but it is a fact that Philip II of Spain had what amounted to a standing order for all Bosch paintings obtainable, which he placed in the Escorial.

San Diego's painting (in tempera) represents *Christ Taken Captive* and it is extremely close to the panel at Princeton University of *Christ Before Pilate*. "Bosch's vital line has full sway in the delineation of these characters," points out Mr. Poland. In the San Diego panel a coarse and vicious face of sulphurous hue appears directly beside the sensitive face of the Christ, forming an intense contrast of the Satanic and the Divine. One recalls Giotto's *Kiss of Judas* at Padua, with its parallel antithesis. In Bosch the con-

trast is accentuated not only by the opposition of line throughout and the confrontation and contraposta of the characters of the drama, but by the dark and light and the cold and warm of the color pattern."

Both paintings are considered important examples. The Goya portrait is termed a "master work" of the artist, by Señor A. M. Cazal, former director of the Prado Museum, which owns a picture very close to it, Goya's portrait of his brother-in-law, *Bayeu*. The Bosch painting, hitherto unpublished, is dated about 1500 and authenticated by Doctors Max Friedlander and W. R. Valentiner. The latter terms it one of Bosch's "most fascinating compositions, remarkably expressive of its types and magnified in color."

### "New High" in Omaha

Prominent in the movement tending to make museums a live and vital part of their communities is the Joslyn Memorial in Omaha, where director Paul H. Grumann, through his effective expansion of the Memorial's facilities, has brought attendance figures to "new highs" each season. Located in a city of 270,000, the Memorial last year drew 166,274 visitors, an increase of 34,918 over the previous year.

A full calendar of exhibitions brings to Omaha regional and national shows which, last year, included the extensive Huntington sculpture collection and several important oil shows comprising in all more than 2,500 separate exhibits. A special feature is the Memorial's "Painting of the Month" exhibit, which, through co-operation with the Ferargil Galleries of New York, presents an outstanding canvas to the museum's visitors each month.

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by

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**GORSLINE**



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Portrait of a Young Girl: AMEDEO MODIGLIANI  
In the Lowenstein-Mathews Sale

## March Sales at Parke-Bernet Galleries

THE FIRST MARCH SALES booked at the Parke-Bernet Galleries take place the 3rd and 4th, when English and American furniture, period decorations, jade and silver objects from the collections of Mrs. Emily Howell and Jascha Heifetz come before the auctioneer. Included in these sales are a large group of Oriental rugs, sets of porcelain, and an 18th century harpsichord. The auctioneer will also find a new owner for a George II silver tankard, the work of John Payne (1759), which was formerly owned by William Hooper, one of the signers of the Declaration of Independence, and which was more recently in the possession of the Van Sweringens, those Cleveland brothers who could stack railroad securities into such high piles.

On the afternoons of the 9th, 10th and 11th the stock of a well-known firm of New York decorators, consisting of period furniture and decorations and objects of art, will be dispersed. Collectors can view these properties at the Parke-Bernet Galleries from March 4.

An unusually large group of paintings, from several collections and estates, will be offered on the evening of the 16th. From the Guillaume and Rosenberg collections in Paris comes a Modigliani canvas, *Portrait of a Young Girl*, bust-length with the subject dressed in white, her dark hair outlined against a gray-green wall. A Van Gogh landscape, painted in Holland about 1884 and carrying a certification by Meier-Graefe, is another important item in this sale.

American landscapes are well represented, with such masters as Inness, Blakelock, Mur-

phy, Wyant, Harrison, Robinson, Ranger, and Chase contributing works in their characteristic styles.

Dutch and Flemish 17th century artists, Italian and Flemish primitives, British sporting subjects, and French 19th century works enlarge the scope of the lots. *Dick Christian Schooling the Hon. Berkeley Craven's Horse*, depicting a hunter taking a fence, is a work by Ferneley and a familiar example.

## Late Prices from the Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if announced), and the price. AAAA means American Art Association-Anderson Galleries; P-B stands for Parke-Bernet.

### Furniture, Tapestries, etc.

|   |         |
|---|---------|
| Jan Aerts: Brussels Renaissance tapestry (AAAA, Child, et al) D. A. Whitton ....                        | \$1,200 |
| Jan Aerts: Brussels Renaissance tapestry (AAAA, Child, et al) W. T. Saunders ....                       | 850     |
| Kashan: silk rug (AAAA, Child, et al) Walter S. Wolf .....  | 405     |
| Louis XV: acajon library table, 18th century (P-B, Miller, et al) .....                                 | 1,050   |
| William & Mary: walnut sofa with 17th cent. Brussels tapestry (P-B, Miller, et al) Anne Greenhill ..... | 725     |
| George III: silver soup plates, 1805-45 (P-B, Miller, et al) Anne Greenhill ....                        | 690     |
| George III: silver dinner plates, 1801-11 (P-B, Miller, et al) Anne Greenhill .....                     | 690     |
| Brussels: Renaissance tapestry, 16th cent. (P-B, Mathews) Darsa & Company .....                         | 850     |
| Brussels: Renaissance tapestry, 16th cent. (P-B, Mathews) S. Juncunc, III .....                         | 525     |
| William IV: silver wine coolers (P-B, Force, et al) .....   | 390     |

### Paintings

|  |        |
|--|--------|
| Drexel, Antony: <i>Girl in White</i> (P-B, Force, et al) ..... | \$ 250 |
| American: <i>Battle of Lake Erie</i> (P-B, Force, et al) ..... | 625    |

## Auction Calendar

March 3 & 4, Friday & Saturday afternoons, Parke-Bernet Galleries; property of Jascha Heifetz, Mrs. Emily Howell & others: English & American furniture & decorations. Now on exhibition.

March 4, Saturday afternoon, American Art Association-Anderson Galleries; property from estate of late Col. Frank Rolier & "a European collector"; important netsuke, okimono and manju collection; Oriental arms, armor & art objects. Now on exhibition.

March 9, 10 & 11, Thursday, Friday & Saturday afternoons, Parke-Bernet Galleries; from estate of Emanuel Gerli and others: Italian and other period furniture and decorations, and objects of art. On exhibition from March 4.

March 10 & 11, Friday & Saturday afternoons, American Art Association-Anderson Galleries; property of the late George E. Fichtner and of George M. Drady: English, Continental and American furniture and decorations; English & Continental porcelain; Oriental Lowestoft and rugs; 18th-19th century watches. On exhibition from March 4.

March 16, Thursday evening, Parke-Bernet Galleries; property of Mrs. Irma Lowenstein and the late Florence Mathews: English and American paintings; canvases by Dutch, Flemish, Italian & Barbizon School painters; Flemish & Italian primitives. On exhibition from March 11.

March 17 & 18, Friday & Saturday afternoons, American Art Association-Anderson Galleries; from the collections of the late A. Augustus Healy and other owners: Chinese porcelain, Syro-Roman glass; Persian pottery; oils. On exhibition from March 11.

March 18, Saturday evening, Parke-Bernet Galleries; from the collection of Vicomte de Salins of Paris: French furniture and objects of art. On exhibition from March 11.

## Philadelphia Bows to Kendall

Following the Pennsylvania Academy's 134th Annual will be two important special exhibitions, one of them a memorial show of the work of William Sergeant Kendall, long a teacher at the Academy and one of the three artists designated by John Lambert to administer the Lambert purchase fund. Opening March 12, the Kendall exhibit will include six pieces of sculpture and 41 paintings, pastels and drawings. Kendall, who exhibited in every Academy annual from 1893 to 1937, died Feb. 16, 1938.

Coinciding with the Kendall memorial show will be an exhibition of 64 pieces of sculpture by Anna Hyatt Huntington. This group, ranging from tiny statuettes to the life-size *Diana*, which has been on a coast-to-coast tour since June, 1937, will comprise Mrs. Huntington's first one-man presentation by the Academy, and will give Philadelphians their first full-length view of this noted American artist. A replica of her *Greyhounds at Play* is a unit of the Academy's permanent collection.

|   |       |
|---|-------|
| Henner, Jean Jacques: <i>Andromeda</i> (AAAA, Dryden, et al) .....                            | 300   |
| Ter Borch, Gerard: <i>The Toilet</i> (AAAA, Dryden, et al) .....                              | 600   |
| Corot: <i>A Grove of Trees at Blangy</i> (AAAA, Dryden, et al) .....                          | 410   |
| Gorter, Arnold Marc: <i>Woodland Landscape with Cattle</i> (AAAA, Dryden, et al) ....         | 670   |
| Knight, Daniel R.: <i>Springtime</i> (AAAA, Dryden, et al) .....                              | 375   |
| Ziem, Felix: <i>Venetian Scene</i> (AAAA, Dryden, et al) .....                                | 435   |
| Cuyp, Asbert: <i>Interior of the Dordrecht Cathedral</i> (AAAA, Dryden, et al) .....          | 800   |
| Troyon, Constant: <i>Cowes at Pasture</i> (AAAA, Dryden, et al) .....                         | 370   |
| Reynolds, Sir Joshua: <i>Portrait of Lady Charlotte Johnstone</i> (AAAA, Dryden, et al) ..... | 1,700 |
| Ter Borch, Gerard: <i>Portrait of a Scholar</i> (AAAA, Dryden, et al) .....                   | 775   |
| Lawrence, Sir Thomas (atelier of): <i>Boys With Dog</i> (AAAA, Dryden, et al) .....           | 775   |
| Nureberg School: <i>Madonna and Child</i> (AAAA, Dryden, et al) .....                         | 700   |
| Bouguereau: <i>La Parasceuse</i> (AAAA, Dryden, et al) .....                                  | 475   |





Colored Terra Cotta Bust of St. John the Baptist. In the Healy Sale

## Under the Hammer

ON AN ORIENTAL NOTE the American Art Association-Anderson Galleries open their March sales, with a large European collection of Japanese and Chinese objects of art scheduled for sale on the afternoon of March 4. This collection includes more than 450 carved wood, ivory, and lacquer netsuke and their variants—the okimono, manju, and kagami-buta—many of the pieces bearing the signatures of some of the most important artists in the field. Chinese jade carvings are present in Ming, Ch'ien-lung and other periods.

American-Anderson's second March sale, scheduled for the 10th and 11th, brings to the auction rostrum an extensive collection of furniture of English, Continental and American workmanship. Collected by the late George E. Fichtner, this group numbers among its more important items an 18th century Rhode Island block-front bonnet-top secretary, a pair of Georgian 18th century mahogany bookcases, two carved mahogany Chippendale serpentine commodes, and a Chippendale carved walnut highboy made in Philadelphia around 1760.

Besides the furniture, this sale offers George M. Drady's collection of 18th and 19th century French and English watches, many with engraved or enameled cases and dials. From early 19th century Paris comes a gold musical watch and a Directoire model by Brequet & Fils. Oriental rugs and Lowestoft, Bohemian glass, English and continental porcelains complete the offerings.

A later auction, to be held the afternoons of March 17 and 18, brings to the market a collection of objects of art formed by the late A. Augustus Healy, former president of the Brooklyn Museum. Mostly Oriental and Near Eastern, the Healy properties comprise Chinese single-color and decorated porcelains, Persian pottery, Syrian and Greco-Roman iridescent glass, Japanese pottery, Chinese jade, drawings, watercolors, and oil paintings. Among the Italian statuettes is one example (illustrated) from 14th century Florence. Tanagra figures, cloisonné enamel, Delft pottery and Italian majolica are other categories well represented in the Healy collection.

### Hildegard Hamilton Exhibits

Hildegard Hamilton, who appears always "on the go" painting, travelling or exhibiting, has just concluded a show of Floridian and West Indian scenes at the Town Hall Club, New York. From the 15 exhibits she sold five.

1st March, 1939

## Scotland Today

SCOTTISH PAINTING of today and the immediate past, never before given a representative showing in America, forms an important exhibition at the Whyte Galleries, Washington, until March 16. Particular interest attends such a show this month, since it follows so closely the opening of the great Scotch art exhibition at Burlington House, London (ART DIGEST, Feb. 1).

The artists selected by Mr. Whyte belong to different groups living in and outside of Scotland. Included are such strong personalities as the late Charles Rennie Mackintosh, designer of the Glasgow School of Art (at its time the most modern building in Europe); Sir Muirhead Bone and James McBey, whose etchings have attained international fame; the late S. J. Peploe, whose poetic Iona landscapes are widely known; the late Leslie Hunter, prominent in the Bohemian world of San Francisco and member of the Paris group, *Les Peintres Ecossais*; and J. D. Fergusson.

Among the younger exhibitors are S. d'Horne Shepherd, Edward Baird, Hugh Crawford and Graham Murray, whose lively imaginations have re-interpreted Scottish life and scenery untouched by the 19th century sentimental purveyors of bonnie Lowland lassies and bony Highland cattle.

One common factor of these descendants of Raeburn, Ramsay and Geddes, writes Mr. Whyte in the catalogue, "is their ability to handle high keys of color, in marked contrast to the English preference for subdued tonal values. Greater homogeneity is found in Scottish painting than in that of England, where the conflict between the Royal Academy and independent art has raged for so many years. Both the Royal Scottish Academy and the Society of Scottish Artists have in recent years pursued a liberal policy toward 'advanced' work and have admitted some of the rebels to their ranks."

### Crawford's Abstractions

Ralston Crawford, who after two years on the sea turned to painting, entered Otis Art Institute and worked in the garage-studio of the then unknown Walt Disney, has brought 20 canvases to the Boyer Galleries for his first one-man show in New York. Precisely designed, Crawford's paintings of grain elevators, mills, smoke stacks and lonely highways represent material forms, but they are severely simplified, colored in unrelieved areas, and composed into designs as exact and calculated as geometric abstractions. The artist, however, retains representational elements and conveys a strong feeling of mood—often one of haunting nostalgia, thus escaping the calculated coldness of pure abstractions.

His *St. Petersburg to Tampa*, an oil in which sharply receding perspective lines take one swiftly to a distant horizon, is, in subject matter and severe treatment, reminiscent of his moody painting of the Key West highway, now in the San Francisco Fair's art exhibition. In *Worth Steel Plant* roofs and walls are reduced to rectangular color areas which, with five slate-blue smoke stacks, are component parts of a geometrical design. Colors are a warm brick red, deep tan, and blue—all in strong, rich hues.

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## THE PRINT MAKERS: OLD AND NEW



Portrait of Mme. Julie Burtin: EDGAR DEGAS  
Drawing from the Paul J. Sachs Collection

### Sachs Drawings on View at Brooklyn Museum

TO THE BROOKLYN MUSEUM have come 50 drawings by French masters from the famous Dr. Paul J. Sachs Collection which will, until March 12, give museum visitors a sort of back stage view of the art of such divergent masters as Degas and Gauguin, Picasso and Meissonier.

Drawing, at present "out of fashion" with galleries and collectors, has had, nevertheless, its attraction for the artist, if not as a special medium, at least as ground work for oils. The exhibition reveals the draughtsmanship of men like Picasso, Gauguin, Matisse, Degas and Van Gogh, who often made careful studies in drawing for their painted works, in which was retained an air of spontaneity and freshness. Drawings by such acknowledged draughtsmen as Ingres, Meissonier and Prud'hon are as accurately and minutely detailed as their finished canvases.

In those instances in which the exhibition includes a range of work, as by Ingres, Degas, and Picasso, the visitor has the opportunity of studying the artist in several moods, drawing for various purposes.

Contrasts abound, as, for example, between Ingres' pencil studies of Mme. Hayward and Mme. d'Haussonville, and Degas' quick, racy portrait drawing of Mme. Julie Burtin. And also between Prud'hon's *Naiad*, done with almost the finish of an exhibition piece instead of a preliminary study, and Delacroix's lion hunt in which an abstract whirl of deco-

rative lines express the action of the composition.

The point made by the exhibition is one that seems to suggest that many of the modern leaders are more skillful and studied in their draughtsmanship than many opponents of the school have been led to believe.

#### Ornithologically Speaking

THE ART DIGEST Calendar, in announcing the "Bird Exhibition" at the Clearwater (Fla.) Art Museum, failed to mention the most numerous exhibitor of the three ornithologically inclined artists, Conrad Roland who showed 95 items as against Frank W. Benson's 12 and Richard Bishop's 13. Roland, who first exhibited at Charles Sessler's in Philadelphia in 1937, has made a fine group of full color drawings of birds over a period of several years. Demonstrating a keen awareness of structural rhythms and tonal shifts, these drawings present the rare combination of aesthetic value with accurate subject representation.

#### Anent Denys Wortman

A recent exhibitor at the American School of Design was Denys Wortman, creator of the syndicated cartoon, *Metropolitan Movies*. On a trip to the New York Public Library recently we found that the Print Room has a complete file of proofs of all of Wortman's excellent work in this series.

### Baldrige, Roamer

TWENTY-SEVEN YEARS AGO, Cyrus LeRoy Baldrige bought some copper plates and a book on "How to Etch," but something happened and Baldrige did not "find the time" to try etching. By 1936 the copper was still virgin, and though the book was lost, Baldrige finally settled down to scratching the plates. Two years later he won the \$500 prize of the Chicago Society of Etchers with a drypoint entitled *Pagan Princess, Nigeria* (ART DIGEST, 15th October, 1938).

Now, from March 6 to 25, Baldrige's first print show in New York will be held at the Guy Mayer Gallery, with a half-dozen woodcuts supplementing a score of drypoints.

This New York artist has roamed the world over. His only art school training was a brief attendance at Frank Holme's School of Illustration in Chicago. Following graduation from the University of Chicago in 1911, he took jobs as office boy, cow puncher, and other sundry occupations. By 1914 he was accompanying the German troops in the invasion of Belgium as artist-correspondent for N. E. A.; in 1916 he was fighting with the U. S. cavalry, chasing Villa; in 1917 he was a volunteer with the French army and the only foreigner to have permission to draw the troops in action.

Next he joined the A. E. F., became the official artist of the famous publication *Stars and Stripes*, saw action as a doughboy in five major attacks with the A. E. F., and won a citation. In 1919 he made a sketching trip to China, then settled in New York as a magazine illustrator. By 1924 Baldrige was back in the Orient, and three years later in Africa, and then back to China, Japan and India. Baldrige and his wife, Caroline Singer, collaborated on several books as illustrator and author, including *Half the World Is Isfahan*.

In his drypoints, Baldrige uses a fluent, expressive line, one that seems to be inspired by the Orient. For the delicate, decorative shading which he uses frugally, he incises a matrix of tiny fine lines. There is no deep chiaroscuro in the portraits of his oriental characters or the landscapes, but, instead, a pattern of pure outline, thrown into poignancy by the use of white space. In his woodcuts the artist is inspired by the Japanese.

Korean Dancing Girl: CYRUS BALDRIDGE



The Art Digest



## THE PRINT MAKERS: OLD AND NEW



*Pont au Change with Conciergerie at the Right: CHARLES MERYON (Etching)  
Marie Antoinette's Last Abode*

### Minneapolis Visits Paris Via Her Prints

PARIS, "glamor city of the ages," has been for the second time this season fêted with an art exhibition, this time at the Minneapolis Institute of Arts, where during February *Paris in Prints* was the feature exhibit, recalling the recent Knoedler show in New York. Drawn from the Institute's own collections, the show, because of the wide chronological range of the prints, gave the effect of Paris passing in review, with historical scenes and personages from the 17th to the 20th century being brought to life.

Like many of the exhibits, Jacques Callot's *Tour de Nesle* was from the extensive collection given the Institute in 1916 by Herschel V. Jones. The earliest print in the show, it pictures the famous tower of Nesle and the Pont Neuf as they looked in those 17th century days. The tower, which occupied the present site of the Institute of France, is the legendary home of Margaret of Burgundy, who, as readers of Dumas' *La Tour de Nesle* will remember, spent her nights luring students from the university, only to have them thrown into the Seine with the break of day. Callot was born in 1592, when the Valois line had finally died out and Henry of Navarre was King of France. But, notes the institute's *Bulletin*, "by the time these prints were made Henry was already dead at the hands of an assassin, and his son, Louis XIII was on the throne—with Richelieu behind it."

Pont Neuf, for centuries a favorite of artists, appeared in many of the exhibits, always the same, but in architectural company that reflects the transformations that time gradually wrought. In Auguste Lepere's *Y'a un noyé!* the bridge is crowded with 19th cen-

tury citizens who peer down on the river as boatmen prod for the body of a person just drowned. Thomas Girtin's aquatint gave a wide view of the bridge.

Charles Meryon, another famous 19th century printmaker, made records that have linked his name irrevocably with certain aspects of Paris. His widely popular *The Morgue* was one of the show's features. Other Meryon works were his *The Apse of Notre Dame* (a costly impression today which brought the impoverished artist only 30 cents), and his *Pont au Change* which shows the historic conciergerie at the right. In this building Marie Antoinette suffered the rebuffs that all movie visitors now know; it was here that she was kept until an October morning in 1793 when she was trundled off to the guillotine.

Sainte Chapelle and all the other memories cherished by visitors to the French capital were offered in the Minneapolis exhibition. The church of St. Sulpice was there in a subtle yet bold etching by Donald Shaw MacLaughlan. The *Bulletin* describes the scene: "Here Bonaparte was feasted during the Convention, when the church became a Temple of Victory. Here are the great paintings by Delacroix. Here, in the little square, the fair of Joan of Arc is held each May. Up this street is the Luxembourg . . ."

#### And Johnson His Boswell

"Washington had his Gilbert Stuart and Lincoln had his Matthew Brady. It was a case of historical fitness."—Jerome Klein in the *New York Post*.

*Tour de Nesle: JACQUES CALLOT*

*Here Dwelt the Sadist Margaret of Burgundy*



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## Artists as Actors

WHAT WOULD YOU GIVE for an hour in Amsterdam in the year 1663 to see the aged, saddened but unbroken Rembrandt paint the great self portrait that now hangs in New York's Frick Collection; to see the master mix the colors as he squinted into his mirror?

This was the question the writer asked himself several times at the annual dinner of the American Artists Professional League as Harold Reynolds, head of the Fine Arts Division of Devoe and Reynolds, threw on a screen at the Salmagundi Club full-color motion pictures of seven contemporary American artists working at their easels.

During Mr. Reynolds's demonstration, a welcome divergence from the customary after-dinner speech, a large audience from all parts of the United States (including Honolulu) saw Gordon Grant paint a marine, Leopold Seyffert do a portrait, Luigi Lucioni a realistic still life, Reginald Marsh one of his Coney Island Boardwalk girls, Gifford Beal put the finishing touches to a typical scene, George Elmer Browne and Jonas Lie paint seashore scenes. Missing, through censorship, was another reel showing Thomas Benton painting the now controversial *Susanna and the Elders*—taken long before St. Louis banned it and the critics gave Mr. Benton a "high coiffeur."

Color was faithfully transmitted, including darks, intermediates and lights, and, though the action was necessarily speeded up, the reels revealed interesting characteristics of the artists, their methods of working, and not a few of their little mannerisms. Lie and Marsh proved to be the best "actors," with Browne (in a vivid blue smock) pulling a neat piece of legerdemain by substituting a finished canvas for the sketch on which he was laboring with excellent "stage presence."

Harold Reynolds began his library of full-color films of American artists several years ago as a hobby, but it has since grown in importance so that it now occupies a large portion of his time. When further progressed, this library will provide an invaluable record of the artists of our day. At present Mr. Reynolds is working on a plan to take pictures of entire national exhibitions in full-color. The reels are available free to art clubs, schools and art associations, although some delay is unavoidable because of the scarcity of copies and the large demand.

### Van Loon, Cheney at Cut Rate

Two well known art books, Van Loon's *The Arts* and Cheney's *Expressionism in Art* have just been issued in bargain price editions. Van Loon's volume has been issued at \$1.98 by the Garden City Publishing Co. for a limited time, until April 30. Cheney's book, which deals with modernism, is published by the Tudor Publishing Company, N. Y., for \$1.89.

## The Butler Annual

THE BUTLER ART INSTITUTE's annual New Year Show was this year, in the opinion of Youngstown critics, by far the best yet staged by that organization. A regional show that is growing in importance, the Institute's annual drew 819 entries from 233 artists.

The show's high standard may be due in part to the severe pruning done by the jury, which comprised Eugene Speicher, John Carroll and Herman Wessal. Of the 819 entries, only 303 reached the exhibition walls, with only one artist, Paul Lewis Hendricks, clearing the jury with all his entries.

"The show as a whole is the best exhibition of regional contemporary art ever assembled here," concluded Joseph S. Rosapepe, critic for the *Youngstown Vindicator*. "While prizes were awarded by the judges exclusively on the basis of good painting and craftsmanship," continued this critic, "most of the winning entries will arouse a favorable reaction from the public, as they are not experimental solutions of technical problems. The prize winning paintings portraying sensible subjects comprehensible to the public, are done with technical mastery."

First prize of \$100 went to a solidly done, moody *Winter Flood* by Paul Travis of Cleveland. John King of Dayton entered his *Girl With Pears* and won the \$50 second prize. Honorable mentions in this class went to Samuel Rosenberg and to Ellen C. Sinclair. The \$75 and \$35 prizes in watercolor were awarded to Joseph W. Jicha's *Seaport Veranda—Acapulco* and Joseph Nyme's *Late November*, respectively, with honorable mentions going to Karl W. Firth for his *Red Soil* and Sybil Emerson for her *Net Menders*.

John King was also a winner in the drawing section, taking the \$25 first prize with his *Seated Figure*. Alice Lauffer's *A Ballerina* took the second drawing prize. First prize and honorable mention in the flower division went to Leah J. Greenmayer and Edith Belle Taylor, respectively.

### Delbridge, Late of Tiffany

Occupying the main-gallery of Grant Studios, New York, until March 6 are oils by Thomas Delbridge, who trained at Tiffany Foundation. Besides accurately textured still lifes, Delbridge has painted a large selection of male figure pieces and several portraits, including his *Grace*, a panel that, through careful draughtsmanship and seasoned color, has an old-world quality.

In the other galleries are two groups of wood-block prints by Katharine H. MacDonald and Elizabeth S. Capehart. Mostly designs based on flower forms, the MacDonald exhibits are softly toned examples of multi-color block printing, while Miss Capehart bases her precise and fanciful woodcuts on poems dealing with fantastic animals.

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## The Field of American Art Education

### The Cape in June

ART EDUCATION, which concentrates in cities and school centers during the winter months, spreads out, with the coming of summer, to innumerable small communities which suddenly blossom out as artists' havens. Such a community is Provincetown, the picturesque old settlement that perches on the tip of Cape Cod. Each June scores of artists and instructors arrive there from all parts of America to continue their work.

From New York comes, among other prominent teachers, Hans Hofmann, who even when he was conducting his school in Munich, heard from his American students of Woodstock, Gloucester and Provincetown. When Hofmann settled in America, Gloucester was his first choice.

In 1935, however, Hofmann moved his school to Provincetown, where he took over Hawthorne's studio, remodelled it, and brought to it a concept of art quite in contrast to Hawthorne, who had previously been a landmark in Provincetown's colony. This season will be Hofmann's fifth on Cape Cod.

Born near Munich, Hans Hofmann spent his boyhood in the Bavarian capital, later going to Paris to spend ten years in independent study. This period, during which he numbered among his friends Picasso and Pascin, was brought to a close by the World War, which cost him most of his possessions and was, inadvertently, the factor that turned him from painting to teaching.

At this writing there is a distant look in Hofmann's eye as he waits for June and Provincetown.

### The Midwestern Conference

Dr. Lester D. Longman, first president of the Midwestern College Art Conference, was host in February to the delegates attending the Conference's second annual meeting, held at the State University of Iowa. Formed in 1938, the organization has as its aim the advancement of art instruction in member colleges situated in Wisconsin, Minnesota, Illinois, Iowa and Indiana.

Under the leadership of Dr. Longman, head of Iowa's department of art, the convention outlined a program designed to expand and raise the standard of art teaching in the Mid-

west region. Dean Packer, of Iowa University's College of Education, and Grant Wood, Iowa's best known artist, were among the speakers at the Conference's final session. During the following year the organization's activities will be directed by Philip Whitehead of Beloit, president; William Varnum of Wisconsin, vice-president; and Harold Pyke of Knox College, secretary-treasurer.

### Cincinnati Scholarships

Among the art schools prominent in the movement to encourage talented students with scholarships is the Art Academy of Cincinnati, which has just announced three full-tuition awards. To be allotted on a competitive basis, the scholarships are open only to out-of-town students aged 17 to 25.

Contestants must submit, before May 1, six works in color and 15 drawings in black and white to the painting and graphic arts departments, or three original sculptures. Good photographs, however, will be admissible if shipment of sculpture is not convenient. Letters to Walter H. Siple, director of the Art Academy of Cincinnati, will bring details.

### Du Bois at Cooper

The most recent appointment made by the Cooper Union art school brings to its list of instructors Guy Pène du Bois, well known painter and art writer. Guy G. Clark, art director of Cooper, explained that du Bois "will give basic instruction in the craftsmanship of painting with not too much emphasis on emotion and adherence to the past."

Du Bois succeeds Ernest Fiene, who resigned from the day school faculty to paint two large murals for New York's Needle Trade High School. Fiene will continue, however, as an instructor in the Cooper Union night school.

### Catalogue of Friezes

The statues and friezes that give form to incidents and personalities in classical mythology have been catalogued by Stephen L. Newman of Art Education, Inc. Newman's compilation not only lists all the known works but also gives their locations. College and school authorities who address the author at 35 W. 34 St., New York, on official stationery, may obtain this catalogue at no charge.

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## Art of Flanders

[Continued from page 7]

that was profoundly to influence modern art. In Italy, a nation bound throughout its history by formalizing tendencies, only certain color harmonies were used, while the Flemings, exploring every bit of nature, developed a polychromy that freed the artist and culminated in the great colorism of Rubens which, in a later day, was greatly to influence Renoir and the French moderns.

Flanders gave Italy the technique of oil and realism, and it took in return a sense of the monumental and the dramatic. Holland, largely through the influence of Dirk Bouts, who founded the Dutch school and was an important member of the Flemish school, reinforced the love of nature. The end of the 15th century came with the Flemish school a firmly established international force in art, culminating in the work by Gerard David—piously impeccable and exquisite painting—and the work of one well loved by the modern world, Jerome (or Hieronymus) Bosch.

The development of surrealism in contemporary art has brought an added importance to the work of Bosch (see reproduction of San Diego's new Bosch, page 21). His late, "bad-dream" pictures have never been satisfactorily explained, even though Dali has come on the scene; and though it is obvious that Bosch was exploring a realm of psychology (that science has not yet touched), his psychological penetration in human personality was again—infinite. Dali is subjective; he paints his own dreams. Bosch was startlingly objective; he painted the world's bad dreams and he gave visions of hell and damnation that sear the eye. Strangely, almost all of his works were eagerly sought by Spaniards while he was living—by the very nation that has produced the modern surrealists.

Bosch's technique was in the true Flemish tradition, the one in which Dali works today (which is not the Spanish tradition). Probably the most powerful of the Bosch works at Worcester is the *Mocking of Christ* from the Johnson collection, a fierce pictorial evidence of how degraded man's countenance can become under the spur of hate and passion. His *Garden of Paradise*, from the Chicago Art Institute, shows the foundation Bosch laid down for northern genre painting.

The early 16th century opens with a group of artists who suddenly realized the possibilities of landscape painting as a vehicle of the infinite. Quentin Massys, who worked in Antwerp under the influence of both Bouts and van der Weyden, placed emphasis upon the expressive quality of landscape that is best evidenced in the *Rest on the Flight to Egypt*, owned by the Worcester Museum. This trend was taken further in the pictures by another Antwerp artist, Joachim Patinir, whose own *Rest on the Flight to Egypt* subordinates humans to the importance of the landscape, its color, movement and variety.

One of the giants of the 16th century, coming in the exhibition after a long line of lesser lights, among whom Jan Mostaert with an outstanding *Portrait of a Man* maintains the tradition of simplicity and dignity, is Pieter Breughel the elder, born 1525, one of the drollest artists in history. In the elder Breughel the Flemish search after a complete knowledge of nature comes to an encyclopedic climax: Breughel knew all about nature and people that any one artist ever knew. The genre tradition set by Bosch is carried to a fruition. In the famous *Parable of the Sowers*, from Belgium, and the Johnson collection's *Unfaithful Shepherd*, man is depicted in both his strength and weakness, and in a manner that

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has profoundly influenced modern artists. Brueghel's genre scenes inspired the settings in the popular motion picture, *Carnival in Flanders*.

One valuable feature about the Worcester show is its generous inclusion of works by artists who, though not considered giants today, form an integral part of the Flemish tradition. In all, there are more than 50 artists represented in the three-century survey, of which a good many are of the stature of the 16th century Anthonis Mor, a widely-travelled, much-influenced Fleming whose excellent portraits, such as that of Margaretta of Parma (see cover of this issue), are beautiful for their exact workmanship and charm. Margaretta was the natural daughter of the Holy Roman Emperor Charles V by Margaret van Ghent, a Fleming. In 1559 Philip II of Spain appointed her regent of the Netherlands, where she continued to rule with some difficulty until 1567 when she retired to Italy.

By the latter part of the 16th century Flemish painting had already begun its decline, losing in originality and even in its marvelous technique. But the chapter closes in a blaze of resplendent glory with the name of Peter Paul Rubens, a painter, a diplomat, a linguist, a globe-trotter and Antwerp's greatest maestro.

By the time the 17th century had rolled around, the Reformation, shaking the very foundations of Europe, had been gaining ground for three centuries. Flanders never wavered, through it all, but when the church, in defense of its very life, had engendered a counter Reformation in the South, it swept through Flanders as it did through Spain and Italy. Its art is marked the Baroque period: an art, devoted like the Counter Reformation to a breathtaking display of movement and ecstasy and passion, an operatic art that so overwhelmed the senses that reason was swept overboard in the rush of dazzling glamor.

Into this milieu fate threw Rubens, the one man who was capable of re-creating these forces in terms of paint on canvas (see his portrait of Isabella Brant reproduced on page 7). Prepared by the very tradition of Flanders in craftsmanship, liberated by its exploration of all the colors in nature, surcharged with Flemish piety and faith, Rubens climaxed the history of Flemish painting with an immortal art.

Flemish painting ended then. There were extensions of its influence in men like Anthony Van Dyke, and there was a rediscovery of its value in the 19th and 20th century, from Renoir to Salvador Dali. Its consummate workmanship, its profound piety and its tapestried use of color all contributed to the main stream of European art. In these Flemish art lives unchallenged. But Flanders itself died.

## The Readers Comment

[Continued from page 4]

of humanitarianism. Knowing so many artists personally and admiring them as great, human and lovable characters, I would like to offer them this most friendly advice:

"Create new ideals and suspect anyone who uses you for propaganda. Art will get nowhere tied up with Causes. Let art at least be free of social and political barnacles. Take the whole thing into dry-dock and come out with fresh palettes. More of us understand than you imagine. We have our own battles to fight against clever enemies of religion. We hate to see the artists sucked into the medley of isms. They will come out of the fray minus their art. As detached observers let them paint the scene. Leave tabloid reporting to men of lesser gifts.

—REV. ANDREW J. KELLY, St. Anthony's Rectory, Hartford.

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# CALENDAR of Current EXHIBITIONS

ALBANY, N. Y.  
Institute of History & Art To Mar. 21: Paintings, Regina M. Gates.

ANDOVER, MASS.  
Addison Gallery of American Art To Mar. 15: Oils, Josef Albers.

APPLETON, WISC.  
Lawrence College Mar.: Etchings, Gene Kloss.

BALTIMORE, MD.  
Museum of Art To April 1: Drinking Vessels Through the Ages.  
Walters Art Gallery From Mar. 3: Etruscan Art; Coptic Art.

BINGHAMTON, N. Y.  
Museum of Fine Arts March: Oils, Maurice Braun.

BIRMINGHAM, ALA.  
Public Library Mar.: Southern Print Makers.

BOSTON, MASS.  
Grace Home Galleries To Mar. 11: Paintings, Nolly Luce; Watercolors, Agnes Abbot; Lithographs, Stow Wengenroth.  
Museum of Fine Arts To April 10: "The Sources of Modern Painting."

BROOKLYN, N. Y.  
Brooklyn Museum To March 12: Drawings, Collection of Paul J. Sachs.

BUFFALO, N. Y.  
Albright Art Gallery To Mar. 15: Paintings, Modern Museum.

CHICAGO, ILL.  
Art Institute To Mar. 12: Artists of Chicago and Vicinity.  
Chicago Galleries Ass'n Mar. 6 to 29: Alfred J. Wands, Richard Chase, Pauline Palmer.  
Findlay Galleries To Mar. 11: Paintings, Lucien Adrien.  
Katherine Kuh Galleries Mar.: Sculpture, Alexander Archipenko.  
M. O'Brien & Son Mar.: Portraits, M. O'Brien.

CINCINNATI, OHIO  
Cincinnati Art Museum To Apr. 10: Etchings, Rembrandt, lent by H. G. French.

CLAREMONT, CAL.  
Pomona College To Mar. 15: Paintings, Pacific Geographic Society.

CLEVELAND, OHIO  
Museum of Arts To Mar. 28: Great Lakes Exhibition.

COLORADO SPRINGS, COLO.  
Fine Art Center Mar.: Paintings, Vladimir.

COLUMBUS, OHIO  
Gallery of Fine Arts To Mar. 12: 49th American Exhibition.

DALLAS, TEXAS  
Museum of Fine Arts To Mar. 4: Dallas Allied Arts.

DAYTON, OHIO  
Art Institute Mar.: Sculpture, Sylvia Shaw Judson.

HAGERSTOWN, MD.  
Washington County Museum Mar.: Paintings, Maryland Artists.

HARTFORD, CONN.  
Wadsworth Athenaeum Mar. 4 to 26: Connecticut Academy of Fine Arts.

HINGHAM CENTER, MASS.  
Print Corner To Mar. 4: Woodcuts, Margaret J. Patterson.

HOLLYWOOD, CALIF.  
Stanley Rose Gallery To Mar. 15: Sculptures, Minna Morgan.

HOUSTON, TEXAS  
Museum of Fine Arts To Mar. 19: Paintings, Frederick Remington.

INDIANAPOLIS, IND.  
John Herron Art Inst. Mar.: Annual Exhibition, Indiana Artists.

IOWA CITY, IOWA  
State University Mar.: Paintings, Waldo Peirce.

KANSAS CITY, MO.  
Nelson Gallery Mar.: "Artists West of the Mississippi."

LOS ANGELES, CAL.  
Los Angeles Museum Mar.: Paintings, Wm. Wendt, Millard Sheets.

MANCHESTER, VT.  
Munroe Center of Art March: Landscapes, Clarence Millet.

MILLS COLLEGE, CALIF.  
Art Gallery To Mar. 29: Master Drawings.

MINNEAPOLIS, MINN.  
Institute of Arts Mar.: Watercolors, Carl Wernitz.  
University Gallery Mar. 2 to 28: Paintings, Oscar Bluemner.

MONTECLAIR, N. J.  
Museum of Art Mar. 5 to Apr. 2: Lithographs, Bolton Brown.

NEWARK, N. J.  
Co-operative Gallery Mar.: Paintings, Gus Mager.  
Newark Museum Mar.: American Folk Paintings.

NEW HAVEN, CONN.  
Public Library To Mar. 22: Paintings, Edwin Austin Abbey.

NEW ORLEANS, LA.  
Isaac Delgado Museum of Art Mar. 5 to 26: Paintings, Lamar Dodd.

NEW YORK, N. Y.  
A. C. A. Gallery (52W8) To Mar. 11: Paintings, William Gropper.  
American Academy of Arts and Letters (633W155) To Apr. 30: Charles Adams Platt.  
Architectural League (115E40) To Mar. 11: Mural Sketches, National Society of Mural Painters.  
Ardens Galleries (460 Park) To Mar. 4: Paintings, Douglas W. Grosline.  
Argent Galleries (42W57) To Mar. 11: Paintings, Tony Stasi.  
Arista Gallery (30 Lex.) Mar.: Watercolors, James Brockway.  
Artists Gallery (33W8) To Mar. 13: Paintings, Byron Browne.  
Babcock Galleries (38E57) Mar.: American Paintings.  
Bignou Galleries (32E57) To Mar. 25: "Landmarks of 19th Century French Painting."  
Bland Gallery (45E57) March 6-18: Sculpture, John Held.  
Boyer Galleries (69E57) To Mar. 11: Paintings, Ralston Crawford.  
Buchholz Gallery (32E57) To Mar. 18: Paintings, Max Beckmann.  
Bufla Gallery (58W57) To Mar. 15: Paintings, Wm. H. Singer, Jr.  
Carroll Carstairs (11E57) Mar.: Modern French Paintings.  
Leonard Clayton Gallery (20E58) March: Pastels, Wm. J. Scott.  
Contemporary Arts (38W57) To Mar. 18: Paintings, Harold Baumbach.  
Decorators Club Gallery (745 Fifth) Mar. 2 to 15: Paintings, Lillie Stein Mayer.  
Downtown Gallery (113W13) Mar. 7 to 25: Paintings, Katherine Schmidt.  
Durand-Ruel Galleries (12E57) To Mar. 18: J. G. Doremerque.  
Durlacher Brothers (11E57) To Mar. 18: Drawings, Tintoretto.  
Federal Art Gallery (225W57) To Mar. 7: Graphic Prints. To Mar. 4: Oils & Watercolors.  
Ferargil Galleries (63E57) To Mar. 19: Drawings, Dan Felloes Platt Collection; To Mar. 12: Lithographs, Ernest Steidelmann; Persis Robertson.  
Fifteen Gallery (37W57) Mar. 6 to 18: Landscapes and Portraits, Agnes M. Richmond.  
Findlay Galleries (69E57) Mar.: Old & Modern Paintings.  
Karl Freund Gallery (50E57) Mar. 6 to 22: Portraits, Landscapes & Flowers.  
French Art Galleries (51E57) Mar.: Modern French Paintings.  
Grand Central Art Galleries (15 Vanderbilt) Mar. 7 to 18: Paintings. (51 & Fifth) Mar.: Paintings & Bronzes, George W. Edwards.  
Grant Studios (175 Macdougall) To Mar. 6: Paintings, Thomas J. Delbridge; Woodblock Prints, Elizabeth S. Capehart; Katharine H. MacDonald.  
Arthur H. Harlow & Co. (620 Fifth) Mar.: Paintings & Etchings, Carl Jungius.  
Marie Harriman Gallery (63E57) To Mar. 11: Sculpture, Lehmbruck.  
Kennedy & Company (785 Fifth) Mar.: Etchings, Whistler.  
Frederick Keppel & Co. (71E57) Mar.: Colored Sporting Prints.  
Kleemann Galleries (38E57) Mar.: American Paintings.  
M. Knoedler & Co. (14E57) To Mar. 4: Portraits of Washington.  
Mar. 6 to 25: 15th and 16th Century Prints.  
C. W. Kraushaar (730 Fifth) Mar. 6 to 25: Paintings, John Koch.

John Levy Galleries (1E57) Mar.: Barbizon School.  
Julien Levy Gallery (15E57) To Mar. 14: Leonor Fini.  
Lilienfeld Galleries (21E57) To Mar. 11: Paintings, Derain.  
Macbeth Galleries (11E57) Mar. 7 to 27: Marines, Jay Connaway.  
Pierre Matisse (51E57) To Mar. 4: Paintings, Roussit.  
Guy Mayer Gallery (41E57) Mar. 6 to 25: Prints, Cyrus LeRoy Baldridge.  
M. A. McDonald (605 Fifth) Mar. 6 to Apr. 1: Prints, Anthony Van Dyck.  
Mercury Galleries (4E8) Mar. 4: Paintings, Hananiah Harari.  
Metropolitan Museum of Art (Fifth at 82nd—Free except Mon. & Fri., Daily 10 to 6, Sun. 1 to 6) Mar. 11 to Apr. 16: American Painter.  
Midtown Galleries (605 Madison) To Mar. 6: Anniversary Exhibition; Mar. 7 to Mar. 21: Oils, Miron Sokole.  
E. & A. Milch (108W57) Mar. 6 to 31: Figure Paintings, American Artists.  
Montross Gallery (785 Fifth) To Mar. 11: D. Marguerite Hughes.  
Charles Morgan Gallery (37W57) To Mar. 11: Paintings, C. Bonseron Chambers; To Mar. 15: Oils & Sculpture, Eugenie Maroon.  
Pierpont Morgan Library (29E36—Open Daily, except Sun. & Holidays, 10 to 5) To Mar. 15: French Drawings, Manuscripts & Letters.  
Morton Galleries (130W57) To Mar. 4: Sculpture, Walter Rotan; Paintings, Cecil Bell; Mar. 6 to 18: Paintings, Levinson.  
Municipal Art Galleries (3E67) Mar. 1 to 19: 43rd Exhibition.  
Museum of Modern Art (14W49—Open Daily, 10 to 6, Sun. 12 to 8) To Mar. 15: Three Centuries of American Architecture.  
National Arts Club (119E19) Mar. 2 to 31: Flower Paintings.  
Newhouse Galleries (5E57) Mar.: English Portraits.  
New School for Social Research (66W12) To Mar. 21: Oils, Easel Project of the U. A. A.  
Arthur U. Newton Gallery (11E57) Mar. 6 to 25: Works, Canedo.  
Old Print Shop (150 Lex.) Mar.: Currier & Ives.  
Georgette Pascolet (121E57) To Mar. 11: Paintings, Amedee Ozenfant.  
Perls Gallery (32E58) To Mar. 18: Paintings, Olga Sacharoff, Otho Lloyd.  
Portrait Painters Gallery (642 Fifth) Mar.: Portraits & Figures, Zanna Anderson.  
Public Library (Fifth & 42) To Mar. 10: Four Centuries of French Book Illustration; Mar.: Gavarni.  
Frank Behn (683 Fifth) Mar. 6 to 18: Robert Rigg.  
Paul Reinhardt Galleries (730 Fifth) To Mar.: Paintings, Robert Hallonell.  
Riverside Museum (310 Riverside Dr.) Mar. 6 to 26: American Abstract Artists.  
Salmagundi Club (47 Fifth) To Mar. 3: Annual Oil Exhibition.  
Schaeffer Gallery (61E57) To Mar. 15: Dutch Masters.  
Schneider-Gabriel (71E57) Mar. 6-18: Paintings, Boris Chaliapin.  
Schultheis Galleries (15 Maiden Lane) Mar.: American & Foreign Paintings.  
Jacques Seligmann (3E51) Mar.: Paintings, Drawings, Works of Art.  
E. & A. Silberman (32E57) Mar.: Old Masters & Antiques.  
Society of Illustrators (334½ W24) To Mar. 4: Hadden Sundblom.  
Mar. 8 to Apr. 8: Pruett Carter.  
Marie Sternier Galleries (9E57) To Mar. 11: Paintings, Helen Walker.  
Studio Guild (730 Fifth) To Mar. 4: Paintings, Group Show; Mar. 6 to 18: Paintings, Henry F. Bultitude.  
Mrs. Cornelius J. Sullivan (460 Park) Mar. 7 to 25: Paintings, Tyson, McCarter, Borie.  
Sutton Gallery (358E57) To March 15: Group Show.  
Tricker Galleries (21W57) Mar. 6 to 18: Oils, Joseph Raskin.  
Uptown Gallery (249 West End) Mar. 2 to 30: Sid Gotelf.  
Valentine Gallery (16E57) To Mar. 4: Utrillo; Mar. 6 to 18: Memorial to Kimon Nicolaides.  
Vendome Art Galleries (339W57) To Mar. 14: Group Show.  
Hudson D. Walker Gallery (38E57) To Mar. 4: Mervin Jules; To Apr. 1: Temperas, Marsden Hartley.  
Walker Galleries (108E57) To Mar. 11: James Peale & His Family.  
John Wanamaker (B'way at 9th) To Mar. 12: Contemporary American Oils & Sculpture.

Wayne Gallery (794 Lex.) Mar. 6 to 25: Sculpture, Doris Caesar.  
Wildenstein & Co. (19E64) Mar.: French Masters.  
Whitney Museum (10W8) To Mar. 15: Contemporary American Watercolors.  
Whole World & Co. (64E55) Mar.: Paintings, Marie Paneth.  
Yamanka & Co. (680 Fifth) Mar.: Oriental Art.  
Howard Young Gallery (1E57) Mar.: Old & Modern Masters.

NORFOLK, VA.  
Museum of Arts & Sciences Mar. 5 to 26: Work of Anna Taylor.

OAKLAND, CALIF.  
Oakland Art Gallery Mar. 5 to Apr. 9: Annual Exhibition of Oils.  
PARKESBURGH, W. VA.  
Fine Arts Center To Mar. 12: Southern Printmakers Rotary.

PHILADELPHIA, PA.  
Art Alliance To Mar. 5: Paul Gull; Charles Demuth; John Marin; Morris Blackburn; Mar. 6 to 19: Fern Coppedge; Edith Emerson; Mar. 7 to 25: Buk Ulreich.  
Carlen Galleries To Mar. 7: Mervin Jules; Mar. 8 to 30: Adolf Dehn.  
McClees Galleries (1015 Walnut) Mar. 11-Apr. 1: Paintings, Edward R. Strachbridge.  
Penna Academy of the Fine Arts To Mar. 5: Annual Exhibition of Oils & Sculpture.  
Philadelphia Museum To Mar. 11: William Blake.  
Print Club To Mar. 10: Annual Exhibition of American Lithography.  
Warwick Galleries To Mar. 11: Leigh Artists Show.

PITTSBURGH, PA.  
Carnegie Institute To Mar. 15: Memorial, William J. Glackens; To Mar. 12: Annual Exhibition of Associated Artists of Pittsburgh.  
University of Pittsburgh To Mar. 21: Chinese Technique of Painting (AFA).

PITTSFIELD, MASS.  
Berkshire Museum To Mar. 24: Springfield Artists' Union Exhibit.

PORTLAND, ME.  
Sweat Memorial Art Museum To Mar. 26: Annual Exhibition.

PROVIDENCE, R. I.  
Art Club To Mar. 5: Lillian Swan, Bernice E. Jamieson; Mar. 7 to 19: Eugene Vanier.  
R. I. School of Design To Mar. 15: Contemporary American Painting.

RICHMOND, IND.  
Art Association Mar. 9 to 23: Heron Art School.

RICHMOND, VA.  
Valentine Museum To Mar. 15: George Washington on in Prints.

ST. PAUL, MINN.  
School of Art To Mar. 11: Watercolors, Gilmer Petroff.

SAN FRANCISCO, CAL.  
California Palace of the Legion of Honor Mar.: Paintings, Thaddeus Welch.  
M. H. De Young Memorial Museum To Mar. 31: Rembrandt Etchings, Lessing J. Rosenwald.  
Paul Elder & Co. To Mar. 11: Watercolors, Howard Simon.  
Gump's To Mar. 18: Paintings, John M. Gamble.  
Museum of Art To Apr. 1: Guatemalan Textiles.

SEATTLE, WASH.  
Art Museum To Mar. 5: Paintings, Federico Castellon; Prints, Helen Loggie; Mar. 8 to Apr. 2: Annual of Northwest Printmakers.

SPRINGFIELD, MASS.  
Museum of Fine Arts To Mar. 5: French Romanticism Exhibition; Mar. 6 to Apr. 3: Rouault Prints.

SYRACUSE, N. Y.  
Museum of Fine Arts Mar.: Associated Artists of Syracuse.

TOLEDO, OHIO  
Museum of Art Mar. 5 to 26: Paintings, Marian Maxwell.

UNIVERSITY, LA.  
Louisiana State University Mar. 1 to Apr. 1: Kathie Kollwitz.

WASHINGTON, D. C.  
Art Club To Mar. 3: Oils, Frances Ferry; Watercolors, Frances W. Wheeler.  
Whyte Gallery (1707 H. N.W.) To Mar. 16: Contemporary Scottish Painters.

WELLESLEY, MASS.  
Farnsworth Art Museum To Mar. 10: Etchings, Samuel M. Green; Mar. 11 to 26: Wellesley Society of Artists.

WICHITA, KAN.  
Art Museum Mar.: Non-objective Painting, Enrique Riveron.

WORCESTER, MASS.  
Art Museum To Mar. 12: Flemish Painting.



# BOOKS

## REVIEWS & COMMENTS

### Barnes on Cezanne

ONE OF THE FEW EVENTS marking the centennial of Paul Cézanne's birth last month was the appearance of a new book, *The Art of Cézanne*, by Dr. Albert C. Barnes and Miss Violet de Mazia, both of the Barnes Foundation in Merion. The volume, published by Harcourt, Brace (\$5) is uniform with previous monographs on Renoir and Matisse, that is, 50 per cent regular text and 50 per cent appendix. A Barnes and De Mazia appendix is a joy to own; it contains full catalogue data on every picture mentioned; a set of detailed clinical analysis on each of the important individual works, an index, and more than 150 illustrations.

Of all the preceding subjects that have been treated in separate volumes by these collaborating authors, none is happier in their hands than Cézanne. The very essence of his art, its objective, "architectonic" character, the fact that it deals with only one thing in painting—the plastic dynamism of the area of the canvas—makes Cézanne the ideal subject, and especially since these authors believe all other qualities, such as subject matter, personal expression, and the like, are merely extraneous factors in the business of painting.

Barnes and De Mazia hold their restraint admirably. Cézanne, to them, is no God, but he is a great artist. And, though a great artist, Cézanne was also "exceedingly circumscribed in the range of his perceptions and of effects. He was, in addition, limited also in his capacity for growth: he mastered his difficulties slowly and he seldom conquered all of them entirely. He did develop and modify his technique, but neither steadily nor consistently, and he constantly reverted to his earlier immature methods. His natural command of the medium of paint was not great, and in relatively few pictures did he attain to a uniformly high level of craftsmanship."

Naturally, the main parts of the book are a study of Cézanne's dynamic power and its evolution from the artist's study of earlier painters. In every book by these two authors the importance of tradition is given great stress, and it acts wholesomely against the tendency to think of Cézanne as a Minerva, sprung full grown from the province of Aix. He is an outgrowth of the art of the Venetians (especially Tintoretto), Caravaggio, Ribera, Zubaran, Rembrandt, the brothers Le Nain, the 17th century Dutchmen, and Delacroix, Daumier, Courbet and Manet. Cézanne's innate romanticism led him to the discovery of the devices he used, giving him a grasp of the plastic use of color that allowed him to individualize these influences, and his limitations were at once his qualities and defects.

What is the quality in Cézanne's work? "His paintings," the authors write, "are pre-

### BOOKS RECEIVED

THE SILENT TRAVELER IN LONDON, by Chiang Lee. New York: Charles Scribner's Sons; 256 pages with many illustrations by the author in color and black and white; \$3.75.

An Oriental writes and paints his impressions of London: its children and women, its theatres, galleries, the tea and dinner table, etc. A volume of beauty and charm.

FINE ARTS INSURANCE, by William K. Drewes. New York: Underwriter Printing and Publishing Co.; (80 Maiden Lane); 162 pages; illustrated; \$3.50.

A discussion of art as it involves the underwriter.

SUCCESSFUL HOME FURNISHING, by Thelma M. Burrows. Peoria: Manuel Arts Press; 136 pp.; profusely illustrated; \$2.75.

A successful interior design consultant writes about the fundamentals of her trade.

PUPPETS AND THE PUPPET STAGE, by Cyril W. Beaumont. New York: Studio Publications; 144 pages; beautifully illustrated; \$4.50.

All about this newly-revived art.

MODERN PUBLICITY 1938-39, edited by F. A. Mercer and W. Gaunt. New York: Studio Publications; 144 pages; profusely illustrated in black and white and color; \$4.50.

A survey of the latest in advertising and commercial art.

#### Catalogues, Brochures, etc.

RELIGIOUS ART, catalogue of the December exhibit at the Baltimore Museum. Thirteen illustrations of objects from 14th to 17th century (including the "Antioch Chalice"); unpriced.

TAPESTRIES, by Phyllis Ackerman. "Enjoy Your Museum" Series, No. IV-C. A little booklet about their history and appreciation. Esto Publishing Co., Box 46, Pasadena, Calif. Ten cents.

MUSEUMS IN CANADA, Educational Bulletin No. 4, 1938 Dominion Bureau of Statistics, Ottawa. A complete survey. 25 cents.

eminently composed, and the analysis of his form is primarily an account of his composition. In many painters, especially those of the second or third rank, particular objects are obviously first conceived as individual things, and subsequently disposed about the canvas like articles of furniture in a room." Cézanne's form is organic like the composition of a good play or novel in which the important thing is not the series of incidents that befall the characters but the way the characters "display their inherent nature." Cézanne does this in his disposition of color units, his line, his brush stroke, and spaces, and the book demonstrates it, not only in the main text, but in the section on analysis where, slipping into white uniforms and rubber gloves, the authors dissect each canvas with amazing deftness.

The book should be read and re-read and therein lies its main defect: a too complex literary style.

### A Book Racket

SOME racketeering "book reviewers" are on the loose in New York, victimizing museums and galleries by asking for the loan of high-priced art books under the pretense of writing a review for some well known newspaper, and then making away with the book.

Miss Sarah Newmeyer, publicity director of the Museum of Modern Art, calls attention to the methods of these fakers in a letter to THE ART DIGEST, and it has been since learned that at least one other museum in New York has been similarly "taken in."

According to Miss Newmeyer, who urges that other publicity directors be more wary about loaning their books, the usual method of these persons is to phone the museums and ask that the book be sent around to them at some hotel since they have had an order for a column review from the Boston Transcript or the Cleveland Plain Dealer, and they are leaving by train immediately. The person promises to return the book. He gives elaborate and unimpeachable references (over the wire), mentioning people well known in the arts as his personal friends.

On checking back after the Modern Museum had loaned several books, Miss Newmeyer traced the phone calls to cigar store phone booths, found that in each case the newspaper had never heard of the person and the people mentioned as personal friends also never heard of him.

After losing three books in this manner, Miss Newmeyer and her staff put themselves on guard and were prepared when a "George Carter" phoned more recently for the book on the Bauhaus, to review in the Worcester Telegram. When informed that the museum had been previously victimized and that it would require a letter from both him and the paper, "Mr. Carter" became considerably confused and quickly rang off, promising, however, to dispatch the required letter. He was never heard from after that.

### Paris and Olga Sacharoff

The flavor of Paris in the spring comes to the Perls Galleries in the paintings of Olga Sacharoff, who, although Russian-born, has spent most of her active life in the French capital. Sensitive and delicately painted, her portraits, still lifes and landscapes are characterized by subtle color harmonies and ingenious compositions. The earliest of the canvases, *Promenade en Bateau* has a more precise style than the artist's later canvases, and reveals a Rousseau influence. In the later figure pieces, *Jeune Fille à l'Éventail* for instance, line is softened and color more subdued.

A companion exhibition presents the work of Otho Lloyd, husband of Miss Sacharoff and also a painter of Paris scenes. British-born, Lloyd retains the traditional conservatism of his race despite his long residence in Paris.

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## THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

WOMEN'S ACTIVITIES & AMERICAN ART WEEK

National Director, Florence Topping Green  
104 Franklin Avenue, Long Branch, N. J.



## AMERICAN ART AND THE WOMEN OF AMERICA



Art Week Reports Arrive by Express at Orlando Rouland's studio. Maryland's Weighed 30 lbs.

### Art Week a Boon to Artists

The Annual Meeting and Dinner, held at the Salmagundi Club, Wednesday evening, February 15th, was a most successful affair. Representatives were present from Honolulu, from California, Colorado, Iowa, and Maine, with two from our Chapter in Paris; while very large delegations came from Pennsylvania, Maryland, and New Jersey. The Maryland members chartered a private train for their trip to New York.

Mrs. E. Clinton Rhoads of Pennsylvania, Mrs. Florence Lloyd Hohman of Maryland, Mrs. William Wemple of New Jersey, and Mr. Carol Sax of Iowa, gave brief talks concerning the work of their state Chapters. Each of the first three names above secured more than a hundred new League members for their state Chapters. Other guests present included Roger Deering, State Chairman of the Maine Chapter; Miss Grace Hackett of the School Committee of the City of Boston; Theodore M. Dillaway, Director of Art Education of the Philadelphia Board of Education, and Miss Elizabeth Moeller, Art Director of the Municipal Art Gallery of Davenport, Iowa.

Honorable Mentions for the following states were omitted from our last issue: Massachusetts, Rhode Island, North Carolina, Kansas, Missouri and Colorado. These states did outstanding work, but the others sent in such fine reports, that appreciation of them must be expressed.

These reports were placed on exhibition at the dinner-meeting, and aroused much interest. They were photographed as they were brought to the Salmagundi Club from Orlando Rouland's studio, and the picture here reproduced gives some idea of their great number. These books contained newspaper clippings concerning American art and American Art Week from all parts of every state in the United States, from Puerto Rico, Panama, Honolulu, and from our splendid Chap-

ter in Paris. They show that the American Artists Professional League is the best organized art association in the world. We have Art Week directors in every state, chairmen in each county and assistants in many towns and villages—a very well linked chain.

\*\*\*

It is true that America produces the finest art in the world; the trouble is that our own people do not know it. They still feel that there is magic in a foreign signature, and consider that it brings greater distinction to have a portrait painted by a foreign artist, or to buy a painting or a piece of sculpture that has been produced abroad. The critics and the art galleries find that they can make use of subtle propaganda, and make more money in handling the work of foreign artists that is flooding our shores at the present time, than they can with the work of any of our native men, so they advertise the foreigner lavishly. Abroad the nations are too jittery with the fear of war, too involved in the expense of armament, to thoroughly appreciate and purchase, and this explains why we are having such an invasion of art from abroad. American dollars are being thus diverted at the expense of thousands of native artists who are hardly able to make a living.

So, our job is to search out and help the artists in each town, village, and city. Art is brought to people who never enter a gallery, by exhibiting in shop windows, in hotels, schools, libraries, and clubs. During last year the amounts reported for sales of art exhibited in this way has exceeded all expectations; they run up into many thousands of dollars. Best of all, when a person buys a good work of art, he generally becomes a collector, and buys again and again. For the main work of the coming year, it would be well to cultivate the idea that the home is not complete without a good painting or two on

[Please turn to next page]

The Art Digest

## THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

NATIONAL CHAIRMAN : F. BALLARD WILLIAMS  
152 West 57th Street, New York

NATIONAL VICE-CHAIRMAN : ALBERT T. REID  
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CHAIRMAN : ORLANDO ROULAND  
130 West 57th Street, New York

*A national organization of American artists and art lovers, working  
impersonally for contemporary American art and artists.*

### League-O-Grams

The following announcement was made at the Annual Dinner Meeting by Mr. F. Ballard Williams:

Members of the American Artists Professional League, Artists and laymen, are invited to send in to the National Executive Committee terse, pertinent, questions, suggestions, or comments affecting the interests of American Art and Artists in the form of what we may call League-o-grams.

Selected League-o-grams will be published in our ART DIGEST Department from time to time, giving name and address of the sender. A sort of "Art Information, Please," being started.

The National Executive Committee will either try to answer these selected queries as best they can, or solicit the best answers from members, publishing the same over their respective names.

A miniature sort of Art Forum may thus develop. Make League-o-grams in the form of letters, short and to the point. Send them to the League's Executive Secretary, Mrs. H. Pugh, 35 East 30th Street, New York City.

### League's Slide Collection

A gratifying number of photographs have been sent in to the Chairman of the Slide Committee, and a fine collection is in process of formation. It is felt that this collection should be limited to the work of living American artists, and that, of course, preference should be given to our League members.

Will those who send in glazed photographs for this collection, please help out the Committee by doing the following things: First: Send in with your photographs a brief typed note (in triplicate) giving data about the painter such as age, place of birth, and so on.

The Committee is not able to refer to any "Who's Who" or other sources and gather such data itself. So please send in, in as few words as possible, the information about yourself which you wish to have to accompany the slides.

Second: With each photograph of a painting send, also in triplicate, a note telling in a few words something of the idea that lies behind the picture . . . something of what the artist had in mind in painting it. Also, for black and white slides, something about the color. Such comments, which may be read aloud as the slide is shown on the screen, will add very greatly to the value and interest of the collection. However, it can be readily understood that these comments must be brief and to the point, in order to hold the attention of the audience.

Third: In sending in these photographs for slides, please make your own selection. That is, send us one or two or three, or as many as you wish, but do not send in a large number and ask the committee to make a choice among them of the two or three to be reproduced, and to return the unused photographs to the sender. This would entail an amount of time and labor on the part of the Committee that it is not able to undertake, at least at the present time. Because of the large expense incident to mailing and insuring, and so on, the Committee cannot return photographs by mail. If you wish to call for them, you may do so.

\* \* \*

Mr. Taber Sears has accepted the Chairmanship of the newly formed Artists Memorial Committee. The work of this Committee is now being outlined, and its plans will soon be made public.

Mr. Nils Hogner has accepted in the Chairmanship of the National Regional Chapters Committee, to succeed Mr. Lober.

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### American Art Week

[Continued from page 32]

the walls; we urge you to broadcast the fact that it is now the best of style to use paintings as a keynote of color in the decoration of home, school, or club auditorium.

### Paintings in the Home

In connection with this plan, Edmund Magrath, who has promised a fine painting for one of next year's Art Week prizes, wrote to me recently expressing the view that one way to create interest would be to have a committee of women in each club, who would select from an exhibition pictures they would like to have in their own home. For example, one would select paintings she would like for her living room, another, paintings for her dining room, a third, paintings for her bedrooms. The committee could visit artists' studios and bring together the pictures of their selection for an exhibition. Mr. Magrath says: "Art organizations could feature pictures for the home in their programs and exhibitions."



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The March 15 issue, devoted to the art exhibitions at the Golden Gate Exposition, will be the largest ever issued by The Art Digest.



## Where to show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

### Boston, Mass.

**BOSTON SOCIETY OF INDEPENDENT ARTISTS.** 12th ANNUAL at 30 Newberry Street, Boston, March 19 to April 8. Payment of membership fee of \$5 allows any artist to exhibit. No jury. Closing date March 4. For full information address: Miss Jessie G. Sherman, president, 231 Bay State Road, Boston.

### Brooklyn, N. Y.

**FINE PRINTS FOR MASS PRODUCTION**, an exhibition to be held at the Brooklyn Museum during the World's Fair in collaboration with the United American Printmakers (U.A.A., affiliate of C.I.O.). Open to all artists. Fee 50 cents. Jury of selection. Media: prints produced in media suitable for mass production. Last date for entry blanks, April 1. Last date for arrival of prints April 15. For information address: Carl O. Schniewind, Curator of Prints and Drawings, Brooklyn Museum, Brooklyn, N. Y.

### Montevallo, Ala.

**ALABAMA ARTISTS' EXHIBITION.** April 1-15, at the Art Center of Alabama College, Montevallo, Ala. Three exhibitions open to all artists living in Alabama. All painting media. No fee. No jury. Three purchase prizes. Show unrestricted. Closing date for show coincides with opening date. For prospectus address: Miss Dawn Kennedy, Alabama College, Montevallo, Ala.

### New York, N. Y.

**23RD ANNUAL EXHIBITION OF THE SOCIETY OF INDEPENDENT ARTISTS.** March 29-April 19 at Grand Central Palace, N. Y. C. Open to all artists. Media: paintings, sculpture, graphic arts. No jury. Dues of \$7 and titles for catalogue must be received not later than March 6. Works received March 24 & 25. For information address: Fred Buchholz, Sec., 19 Bethune St., New York City.

### Richmond, Va.

**SEVENTH EXHIBITION OF VIRGINIA ARTISTS.** April 15 to May 13, at the Virginia Museum of Fine Arts. Open to Virginia born or resident artists. Media: oils and watercolors. Fee for non-members. Jury. Purchase prizes. For information write: Thomas C. Colt, Jr., Director, Virginia Museum of Fine Arts, Richmond, Va.

### Wichita, Kansas

**4TH ANNUAL EXHIBITION OF WOMEN PAINTERS OF AMERICA.** April 2-24, at the Wichita Art Museum, Wichita, Kan. Open to all women. Media: oil paintings (no monochromes, no miniatures). Jury. Cash prizes totaling \$160. Last date for entry blanks and exhibits, March 20. For information address: Wichita Art Ass'n.

## New York Fortnight

[Continued from page 19]

in earlier work have softened and been absorbed since his last show. He has been teaching, writing about art and presumably reflecting, and the present show is a distinct advance on any previous work of his that I have seen. Not only in manner but in subject he has rather turned from the French to the American and there is about his work as before an air of being determinedly modern. It is intelligent, almost too intelligent painting."

### The Panorama

A series of mural panels depicting the story of Florida are on view during March at the studio of Buk Ulreich, their painter. The panels, destined for the Tallahassee Post Office and Court House, under a Treasury Art Project assignment, are keyed to the Florida climate, suffused with dusty pinks, two dimensional in their design.

The annual Dali show at Julien Levy's is imminent, scheduled to open March 14, and the publicity machine is already grinding away. He received city room reporters recently to report on the state of his subconsciousness and to admit modestly that he averages \$24,000 annually out of a production of about 20 canvases per year. He claims to sell all.

Amedee Ozenfant, enroute to give a course at the University of Washington, is exhibiting at the Georgette Passedoit Gallery and giving lectures at the New School. Ozenfant, a pioneer

in the Purist movement in France years ago, will make America his permanent home.

Edith Montlack's show of flower paintings, on view at Studio Guild, has been extended until March 4. Proceeds from the exhibit will be turned over to the fund for the Temple of Living Creators at the New York World's Fair.

Madame Schaezel, once an accomplished pianist and violinist, who turned to watercolor painting after an accident to one of her hands, will exhibit her large flower paintings at the Reinhardt Galleries during March. Strong on design and rhythm, the paintings are nearly all views of flowers and plants seen through Paris windows—inside looking out.

D. Marguerite Hughes' second one-man show in New York is currently on view at the Montross Gallery. Miss Hughes, a colonist of Provincetown, has assembled a group of landscapes of Cape Cod—capescapes.

A "feminine respect for familiar things—old hats, chairs, tea service, etc.", is the quality that appealed to Carlyle Burrows of the *Herald Tribune* in the painting of Nan Graecen at the Montross Gallery. "She has an equally feminine feeling for fabrics, and she paints them with loving regard. In her portraits she sacrifices strength for delicacy."

Practically every one of the Contemporary Arts group, in their recent midseason retrospective, showed a stepping ahead, either in their familiar paths or a new direction. It was a cheerful event. Bernard Klonis's direction is new, along traditional lines and he makes a swell try at a concert champetre. Herbert Barnett's abstract landscape carried all the way across the room; Harold Brumbach, Martha Simpson, Genoi Pettit and Alf Stromstead make outstanding gains.

Doris Caesar's fifth New York show of sculpture will be held at Weyhe's, March 6-20, and will include the impressionistic *Winter Walk* reproduced on page 19. Mrs. Caesar's development is in the direction of defter characterizations in her figures.

There will be a lecture and auction March 9 at the Delphic Studios for the benefit of Catholic refugees from Germany. Among the prominent Catholic artists whose works will be placed on the block are Eugene Savage, Augustus Vincent Tack, Raymond O'Neill, Jean Charlot and Hildreth Meiere.

The tradition of sound craftsmanship as upheld in this country by the Academy was evident in the work of two artists at the Morton Gallery—Walter Rotan, sculptor, and Cecil Bell, painter. "An accomplished technician with a sensitive feeling for feminine form," wrote Burrows reviewing the Rotan works in the *Herald Tribune*. "Robust and dynamic," he termed the oils by Bell.

## Chaliapin, Once of Russia

Boris Chaliapin is, as his name suggests, Russian, and like several of his countrymen, he is currently exhibiting his art in New York. His latest works, portraits and nudes in oil and watercolor, are on view from March 6 to the 18th at the Schneider-Gabriel Galleries. Born in Moscow in 1904, Chaliapin began his studies in 1919 but political upheaval interrupted, and after two years of study in the new Soviet School of Art, he left for Paris, where, for ten years, he exhibited his work.

Coming to America in 1935, Chaliapin has been active as a portraitist and the Schneider-Gabriel show illustrates his strength in this branch of art. Watercolor portraits of Colette D'Arville and one labeled *La Boudoise* are penetrating portrayals that achieve a solidity of form unusual in the medium. Chaliapin's nudes, in both oil and watercolor, are full-bodied, sculpturesque, revealing the artist as one more taken with form than with color.

## California Aquarelles

THOUGH MOST CALIFORNIANS are in accord about their climate, California critics are likely to disagree when art becomes the topic. The San Francisco Art Association's 3rd annual watercolor exhibition, held at the San Francisco Museum through February, brought forth such terms as "exciting," "expert handling of the medium," and "stimulating," from Emilia Hodel of the *News*, while to H. L. Dungan of the *Oakland Tribune* the show was on "the mediocre side."

The jury, which made its choices only after group discussions, presented the show's top prize, the \$100 Anne Bremer memorial award, to John Haley for his gouache *Roman Forum*. The \$75 San Francisco Art Association prize went to Allela Cornell for her *Studio*, and the \$50 artists fund prize was carried off by Leah R. Hamilton with her *Winter Flood*. Karl Kaster's *Rincon Hill*, Karl Baumann's *Along the Railroad Tracks* and Wolfgang Karlberg's *Refugees* were listed as honorable mention winners.

The *Tribune* critic characterized the style of most of the exhibits as "modern, yet naive." "It includes," he continued, "the line-and-color-school seeking emotions with colors rather badly applied among lines not too well drawn. With rare exceptions only those who followed this school got into the exhibition." Dungan felt that perhaps one painting of that type would be pleasant, but "74 dot-dash and similar pictures together make dull playmates on a wintry afternoon."

The jury was composed of William Gaskin, Jane Berlandina, William Hesthal, Worth Ryder, and Dong Kingman. Their labors eliminated 598 of the papers submitted by watercolorists not only from California, but from neighboring states as well.

"The juries are to be congratulated," wrote Miss Hodel, "for the stimulating show which surely marks a high standard for future juries and exhibitions."

"We admit," wrote Mr. Dungan, "not enjoying the exhibition very much."

### New National Sculptors

Elected to membership in the National Sculpture Society last week were: Ralph H. Humes, Walter Rotan, E. C. Rust and Ed-bondo Quattrocchi.

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